

日野日出志 (ひの・ひでし)

漫画家。大阪芸術大学芸術学部キャラクター造形学科教授。1946年4月19日生まれ、旧満州チチハル市出身。1967年のデビュー以来、雑誌『ガロ』『少年画報』『少年サンデー』などを中心に『蔵六の奇病』『地獄変』など数多くの怪奇や叙情的な世界を表現し、ホラー漫画界の重鎮として人気を確立。国内にとどまらず海外でも高く評価され、翻訳作品が多数ある。近年では叙情怪奇作家として絵本を創作するなど精力的に活動を行う

寺井広樹 (てらい・ひろき)

文筆家。1980年、神戸市出身。日野日出志とともに日野プロダクションを設立。文筆業のかたわら、地方創生事業に進出し、企画プロデュースした「お化け屋敷電車」「まずい棒」が話題に。ドキュメンタリー映画『伝説の怪奇漫画家・日野日出志』では監督・撮影を務める。『日野日出志全仕事』（玄光社）、『日野日出志 泣ける! 怪奇漫画集』『日野日出志 ト라우マ! 怪奇漫画集』（いずれもイカロス出版）、『ようかいでるでるばあ!!』（彩図社）など著書多数

日野日出志 あなたの知らない! 怪奇漫画集



日野日出志 監修
寺井広樹 著

日野日出志
あなたの知らない!
怪奇漫画集

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寺井広樹 著

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あなたの知らない!
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日野日出志

あなたの知らない!

怪奇漫画集



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怪奇漫画集

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日野日出志 あなたの知らない! 怪奇漫画集

日野日出志 監修
寺井広樹 著



scanned by caterpillar

translated by tunafan
(except for chapter 9 translated by caterpillar
chapters 5 and 6 translated by Obahe Yashiki)

Introduction

In November 2020, Icarus Publishing published "Hino Hideshi Trauma! Horror Manga Collection," which included two works that had never been collected before: "Tomorrow's Hell: Earth 2020" and "The Incident at Nikaiya." It caused a huge reaction, as even most of Hino Hideshi's fans were unaware of their existence. After that, both I and the Icarus Publishing editorial team received many messages from enthusiastic Hino fans, such as "Do you know of this work?", "Hino did some four-panel manga," and "I want to read this work, but I can't find it anywhere." I wanted to collect works that are almost unknown even to Hino's fans and gather them into a book. So, this book, "The Hideshi Hino You Don't Know," was published with that in mind.

All of the works included are masterpieces filled with the type of horror that are characteristic of Hino, but personally, I particularly like the work "Wet Skin Peony Blood-Stained Tattoo." It is a masterpiece that has had few opportunities to see the light of day until now, which is a real pity.

What is the difference between major and minor Hino works? Perhaps, I wonder, if it is whether or not they were included in a book published by Hibari Shobo, where Hino's works were mainly published.

Since Hibari Shobo basically deals with children's books, it seems that works with excessive violence or sexual depictions were not published. Perhaps there are some works that Hino himself would like to erase from existence. In fact, when I asked Hino about some of the published works, he responded, "Did I really draw these?" However, I can assure you that each story is a masterpiece full of black humor. Hino used to work for many magazines and drew two or three works of nearly 200 pages a year, so it is impossible that he has no attachment to the short stories of about 8 to 30 pages included in this collection. This is because all of the works are like his own children. This book contains a total of 13 "unknown Hino works" published in the 1960s to 1980s. This book should be new to both long-time fans of Hino's work and those who discovered the appeal of his work recently. The cute illustrations are from drawings he did in 1990, thinking that they could be used as a symbolic characters for local government revitalization programs or for companies. Hino has a little-known past of creating pamphlets himself and conducting sales activities for companies.

Terai Hiroki

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日野日出志×寺井広樹
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本書では各作品を単行本等より転載しております。原本の関係で、印刷が鮮明でない箇所があることをご了承ください。また、現在では過激な表現が含まれておりますが、作品のオリジナルを尊重しそのまま掲載しております

のっくらぼん

Published in 1969 this story was a runner-up in the Big Comic Comics Award.

This story was in fact rejected by "Garō" the previous year.

The surreal narrative blurs the lines between dreams and reality, evoking the very essence of Hino's artistic roots.

Reprinted from Big Comic (Shogakukan)
September 10th, 1969

おどろおどろ

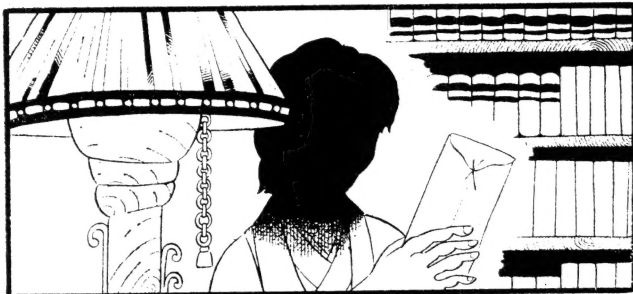


Nopperabō

(The Faceless)

日野日出志

Hideshi Hino



One day I recieved one of the most bizarre letters from among all my correspondences since I became a writer. This one stood out as the most enigmatic of them all.



It is well known that this hospital is a mental institute.



Room 10
T-Hospital
61 Sannomiya



To
Mori Ippei
615 Ikegami,
Sankyo
City

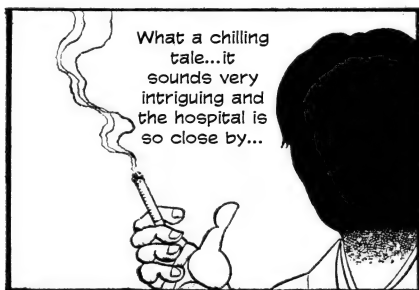
DEAR MR. MORI, I HOPE YOU'LL FORGIVE THIS SUDDEN INTRUSION, THIS LETTER I THRUST INTO YOUR HANDS.

I AM AN ORDINARY SALARYMAN, YET I AM ALSO A DEVOTED FAN OF YOUR MANY STORIES. I'VE READ EVERY SINGLE ONE OF YOUR WORKS. CURRENTLY, I FIND MYSELF CONFINED TO A PSYCHIATRIC HOSPITAL, BUT I MUST ASSURE YOU, I AM NOT INSANE! YET, NO ONE BELEIVES

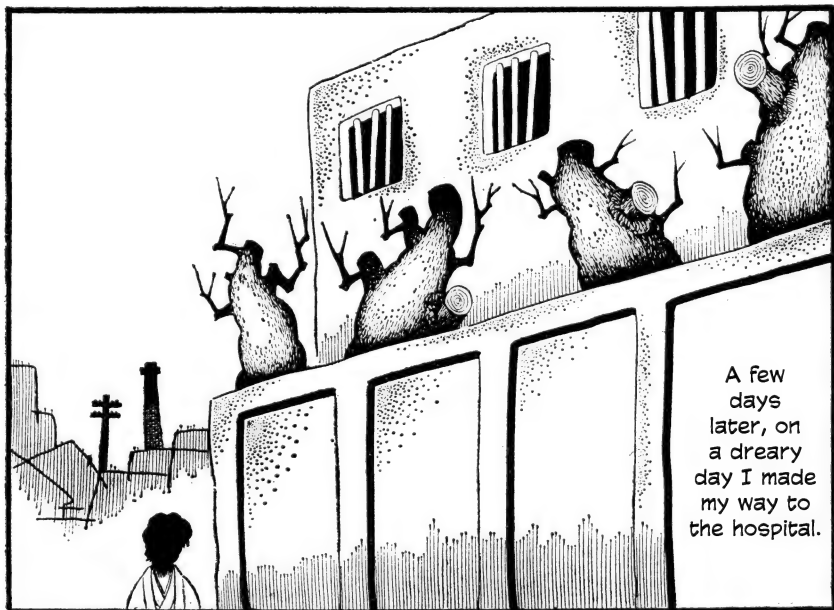
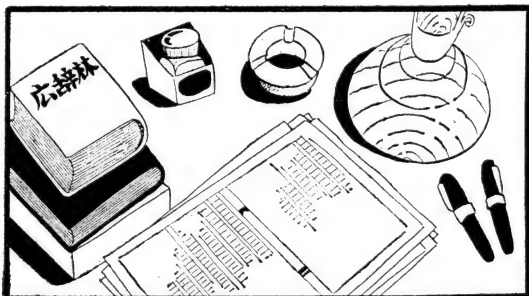
ME...BUT, I FEEL IF ANYONE COULD ATTEMPT TO UNDERSTAND MY REALITY, IT WOULD BE YOU. SO, I BEG YOU TO MEET WITH ME AND HEAR MY STORY. I FACE A MOST DREADFUL TRUTH AS I TREMBLE ALONE IN SOLITUDE. BUT YOU FINE SIR, WILL SURELY UNDERSTAND. THIS IS MY MOST HUMBLE REQUEST, PLEASE LET US MEET, AS I LONG TO CONFIDE IN YOU, SOMEONE WHO WILL UNDERSTAND MY FLIGHT.

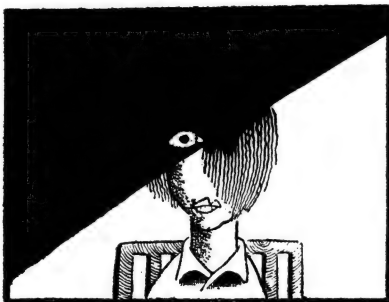
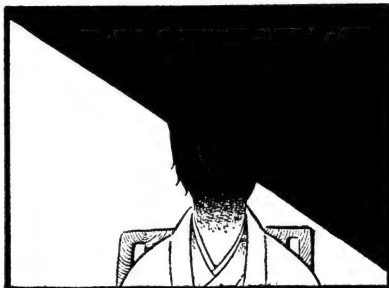
TIME IS OF THE ESSENCE, MR. MORI! I NEED TO SEE YOU IMMEDIATELY, THE SOONER THE BETTER. I FEAR MY MIND MAY UNRAVEL AT ANY MOMENT, SO I IMPLORE YOU!

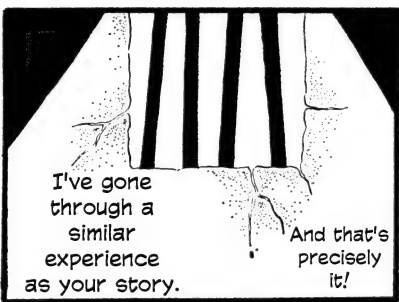
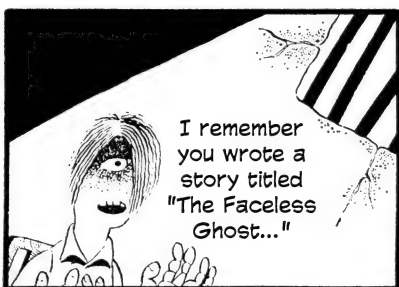
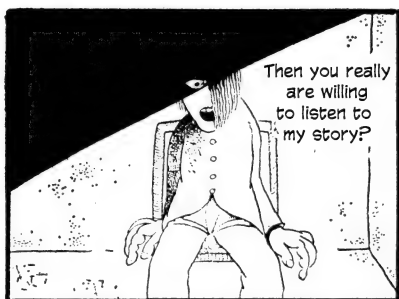
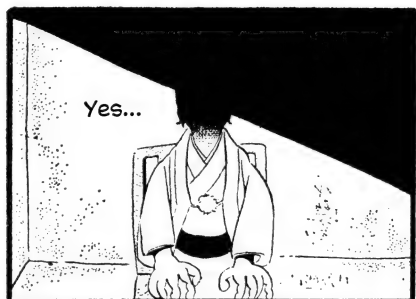
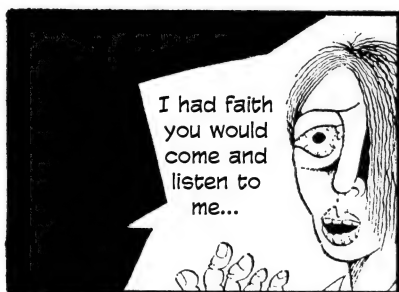
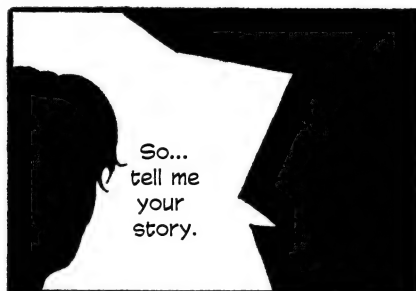
Sincerely
Tetsu Takada

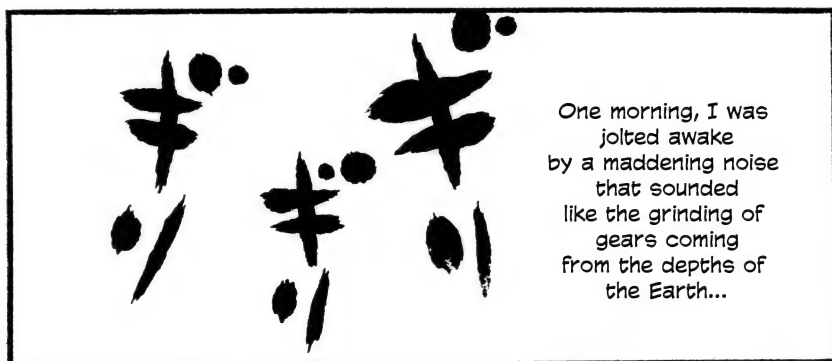


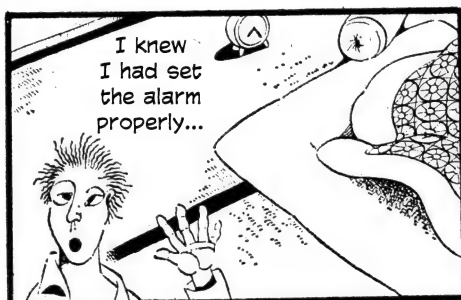
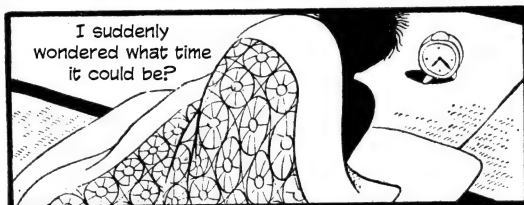
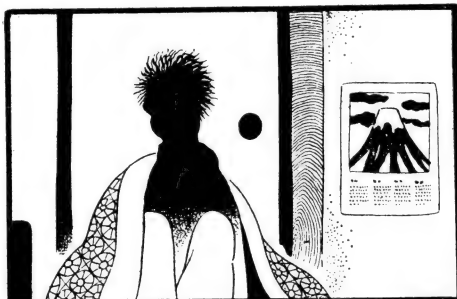
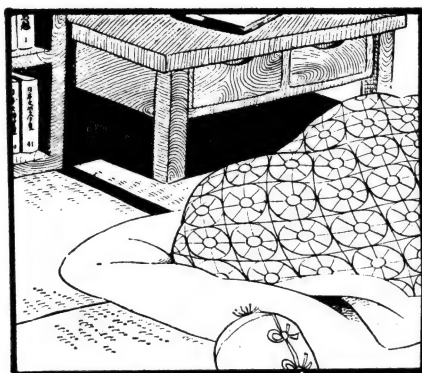
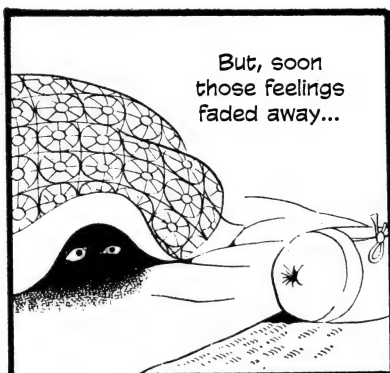
The letter also included a note from the hospital director stating that the patient was in critical condition, so I decided I'd meet him. Who knows it might spark a good story idea.

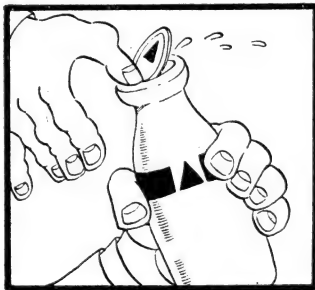


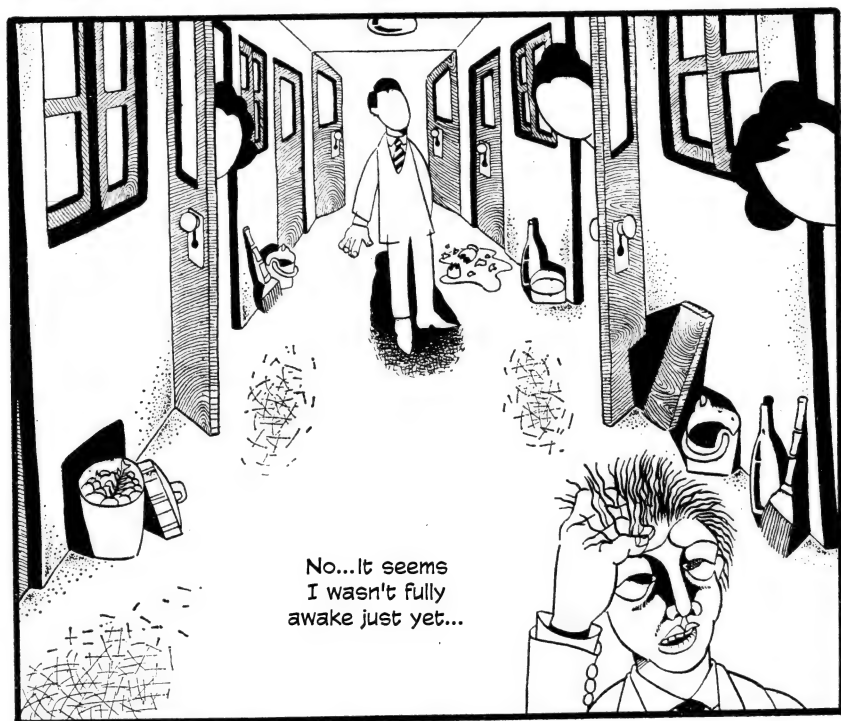


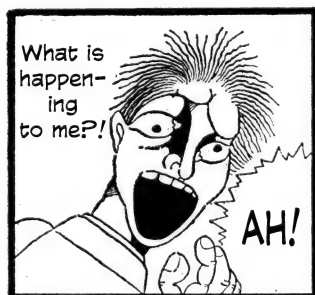
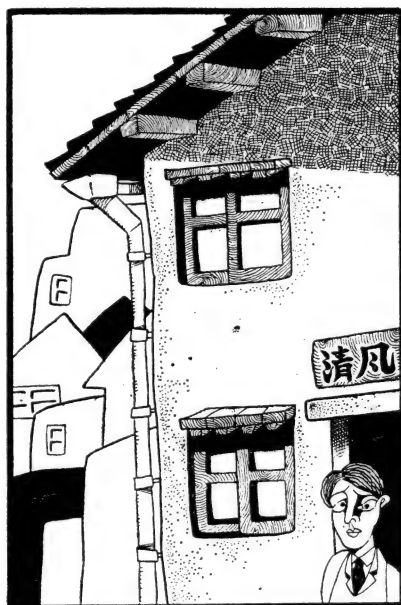


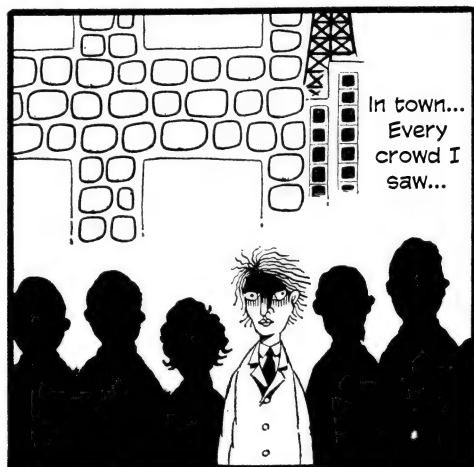
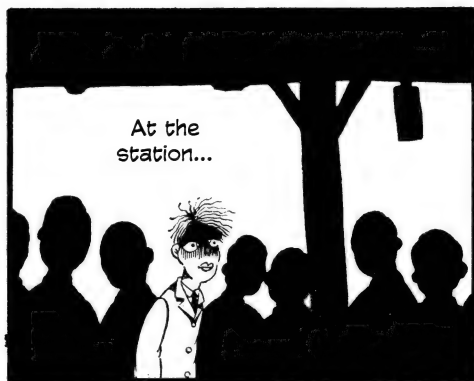


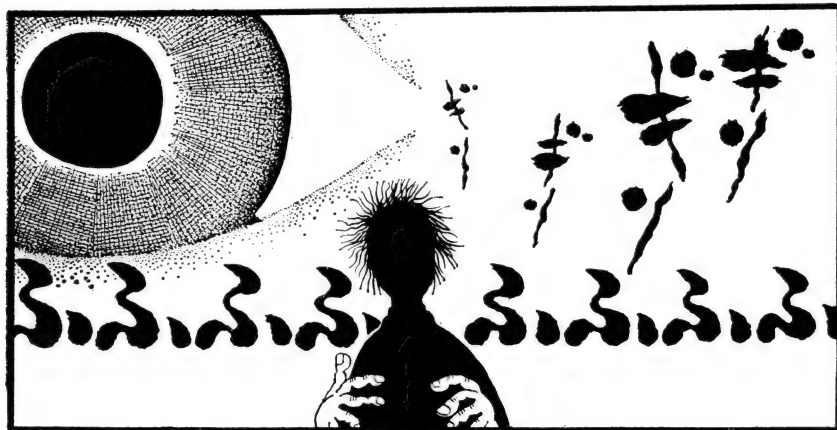
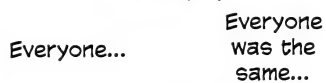
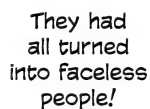
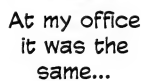
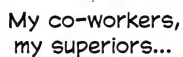


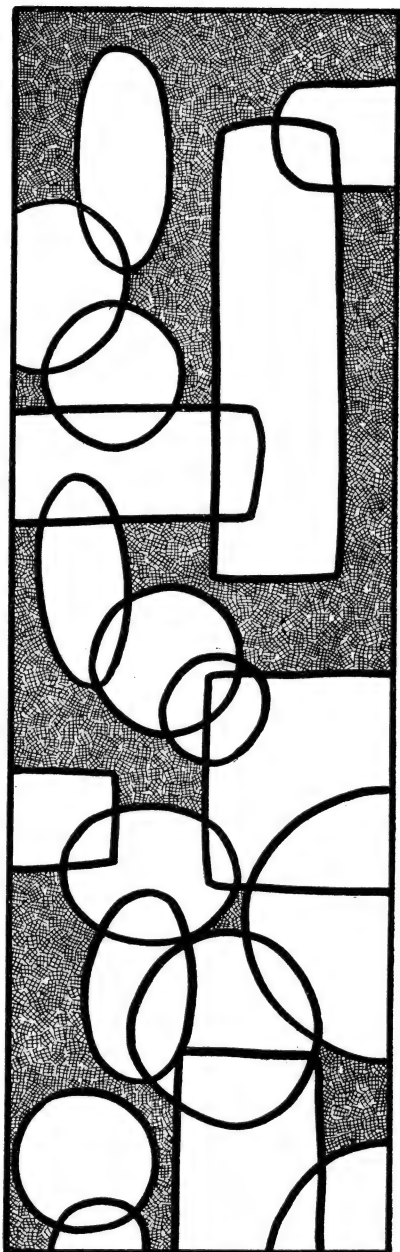
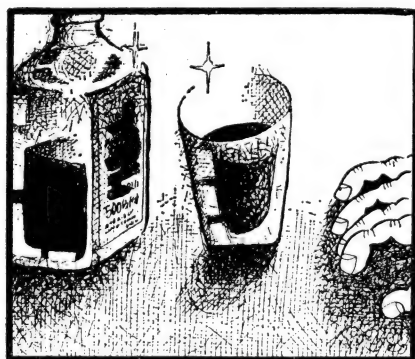
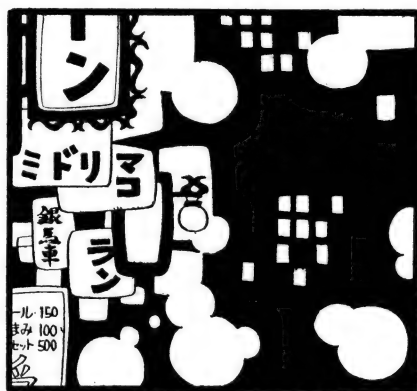
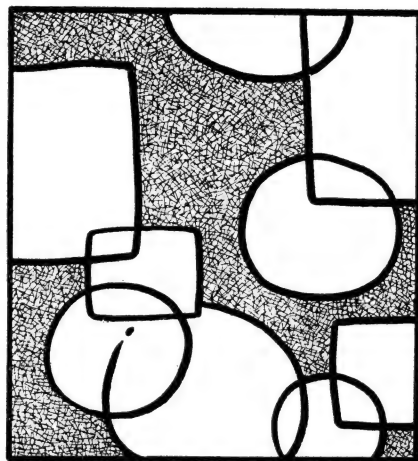


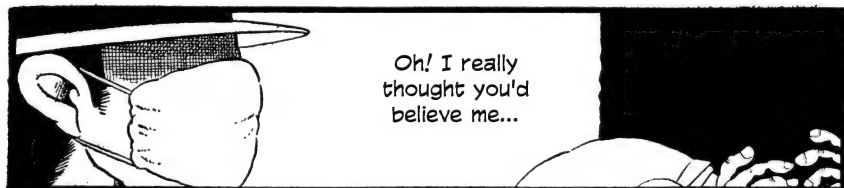
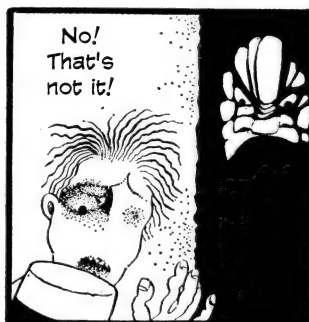
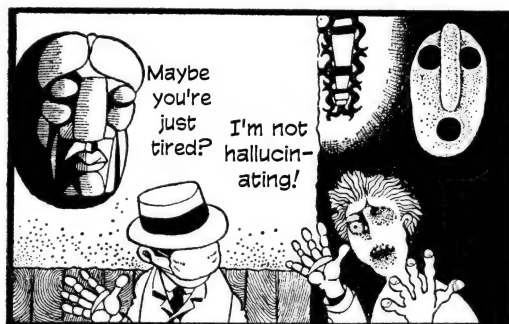


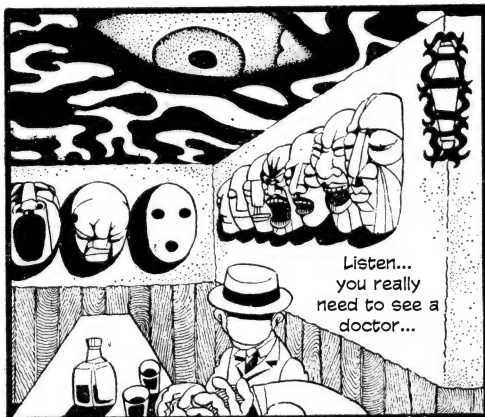
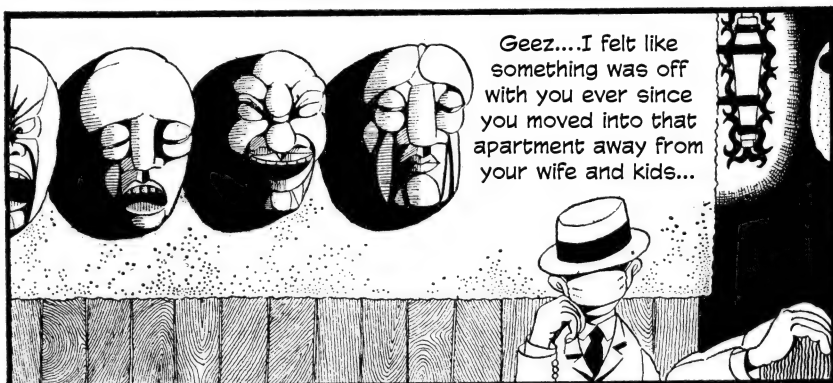


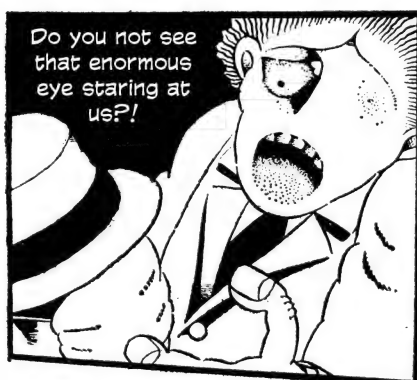






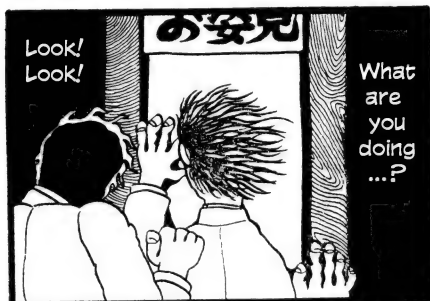


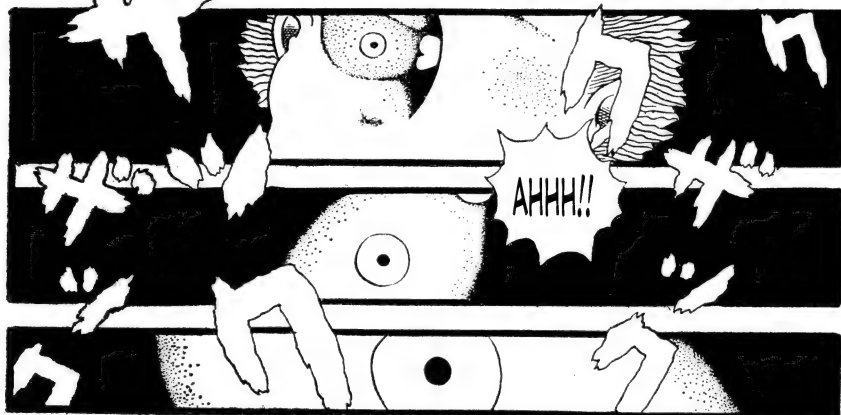


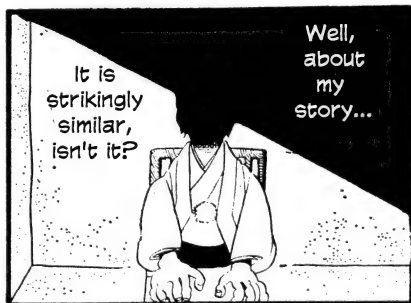
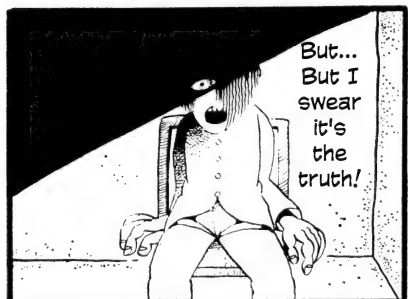
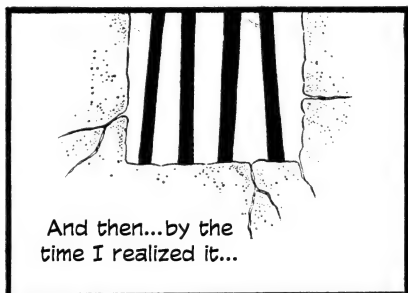




(Full-length mirror)









No!
You
don't
believe
me!



You just
don't
believe me!

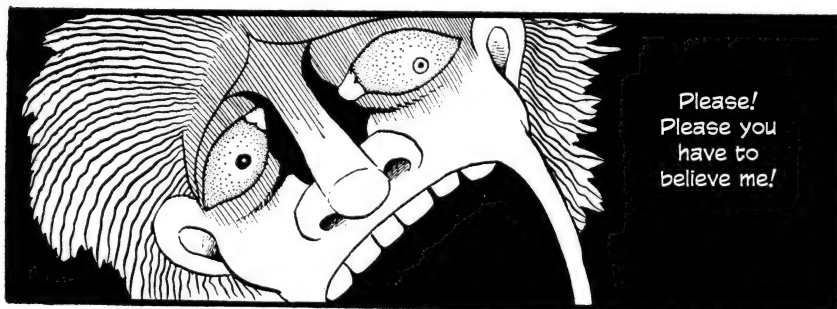
What are
you
doing?!



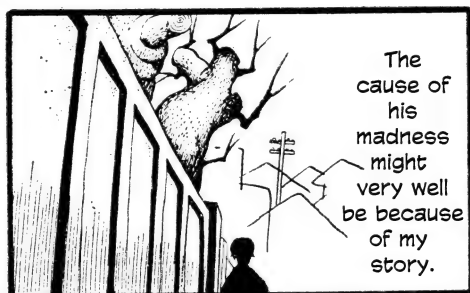
Let go
of me!

Hey!
Just
calm
down!

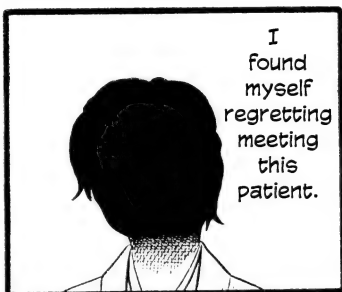
Mr. Mori
are you
OK?



Please!
Please you
have to
believe me!



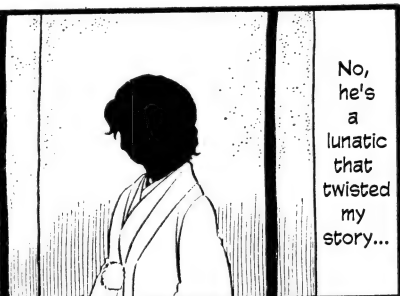
The
cause of
his
madness
might
very well
be because
of my
story.



I
found
myself
regretting
meeting
this
patient.



I left
the
hospital
with an
over-
whelming
sense of
unease...



No,
he's
a
lunatic
that
twisted
my
story...



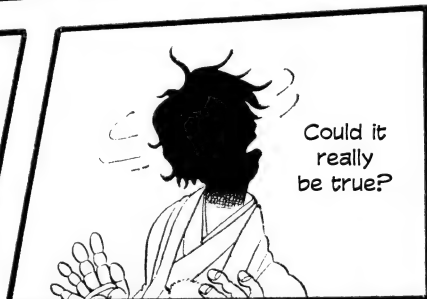
No...
Is it
possible?



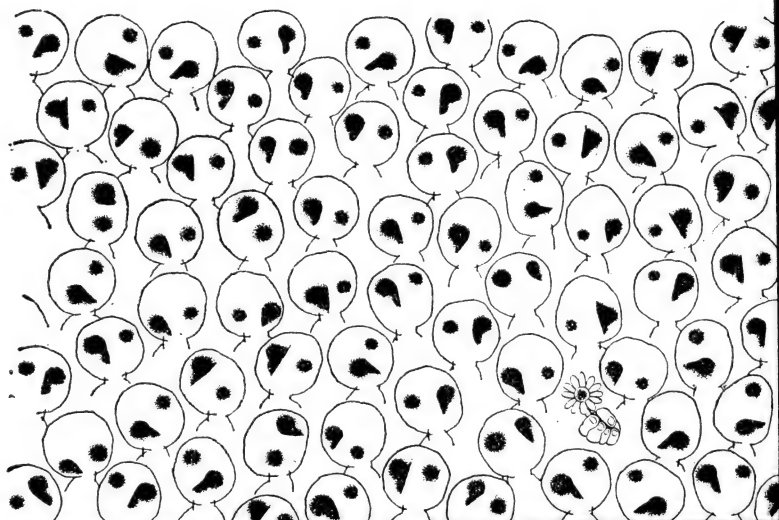
Huh?



Ah!



Could it
really
be true?



Grind...

Grind
Grind

Grind
Grind
Grind
Grind

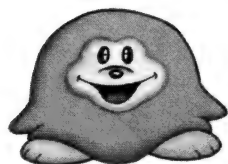
Grind
Grind
Grind
Grind



Time: 1960s
Place: Japan



完



THE FACELESS

Commentary by
Hiroki Terai

The story "The Faceless" was published in the September 10, 1969 issue of Shogakukan's "Big Comic," and had been rejected by "Garō" and he brought to "Big Comic," where it received an Honorable Mention in their Comic Award. The story of "The Faceless" does not push the brutality and grotesqueness that would become the standard style of Hino's later works, but it is instead a psycho thriller set in a mental hospital, reminiscent of Kyusaku Yumeno's fantasy novel "Dogra Magra" (Kadokawa Shoten), one of the three most bizarre books in Japan. The story begins when a novelist named Ippei Mori receives a letter from a mental hospital. The letter was written by a man who calls himself Tetsu Takada, who explains that he had to be admitted to a mental hospital because no one could understand that he was not insane, that he was experiencing fear, and that he was begging to meet Ippei Mori, who he claims is his biggest fan. Most readers will realize that Tetsu Takada's mind is not sane. Most people who have fallen into madness tend to see themselves as sane and those around them as insane. According to Tetsu Takada's confession, when he wakes up to the unpleasant sound of gears and goes to work, he is shocked to see his neighbor's face when he comes to greet him. When he hears the sound of gears again, a huge eyeball appears in the sky, and the world is transformed into one in which everyone's face except Tetsu Takada's is a blank. Perhaps Tetsu Takada had a feeling that he was different from others. Therefore, he may have come to recognize others around him as empty as was portrayed in Ippei Mori's story.

After hearing Tetsu Takada's story, Ippei Mori wonders if it is exactly the same as his own novel. The aforementioned "Dogra Magra" also has a meta scene in which a character in the story reads a novel that seems to be identical to the one the reader is reading.

As most readers of this work will have noticed, Tetsu Takada's face when he is talking with his friend does not have one eye drawn on it. The giant eyeball floating in the sky is probably the insanity of his own mind.

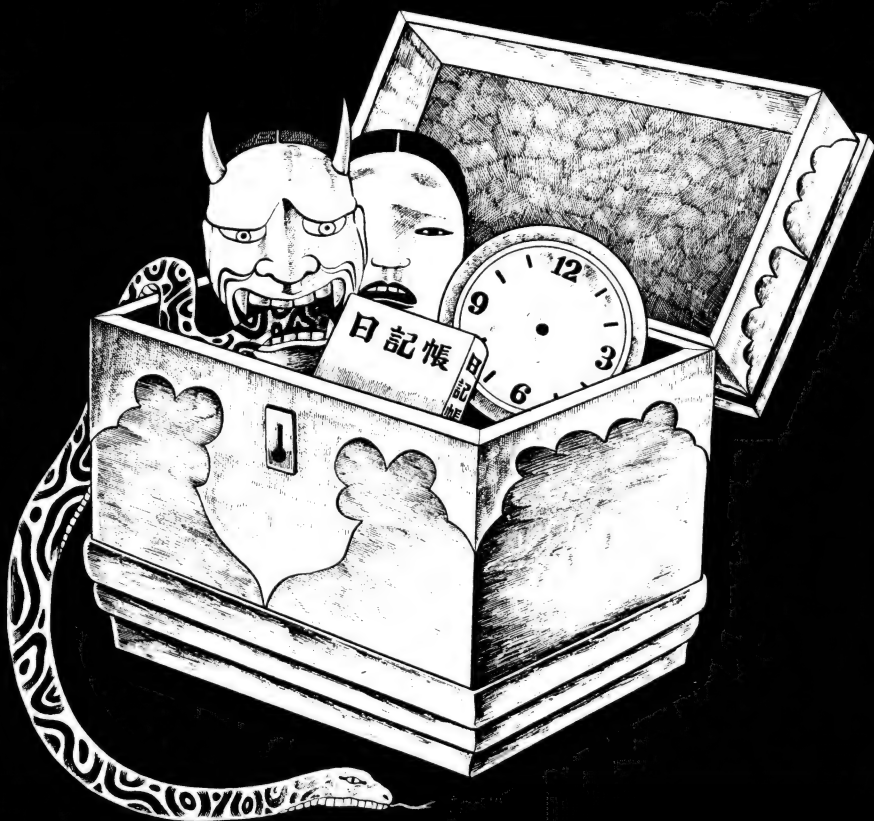
Something triggered the insanity and he became a big fan of Mori Ippei's stories. Ippei Mori, who believed that Tetsu Takada's madness was caused by his own works, left the hospital feeling regret on meeting him. The sound of gears echoes while Ippei Mori is returning home. The story ends with his own plunge into the world of "The Faceless". The author, Mr. Hino, does not specify in the story whether what they saw was reality or delusion, but it may have been a projection of the world he himself sees. Born and raised in a family with complicated circumstances, Mr. Hino experienced many events in his childhood that people in the world would never have the opportunity to experience in their lifetime. Because of this background, he may see most people and things in this world as empty entities. The interstices of the mind of the bizarre manga artist may be far more terrifying than the brutal murderers and grotesque monsters that he has depicted in his many works.

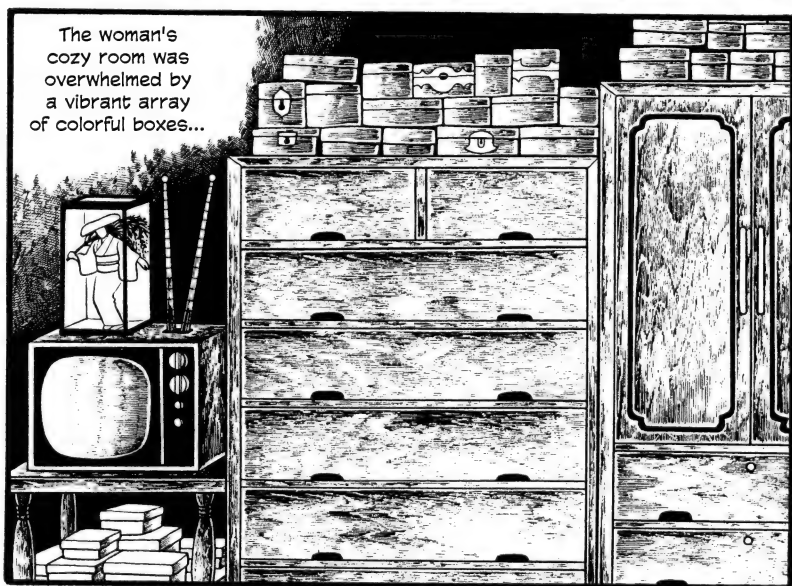
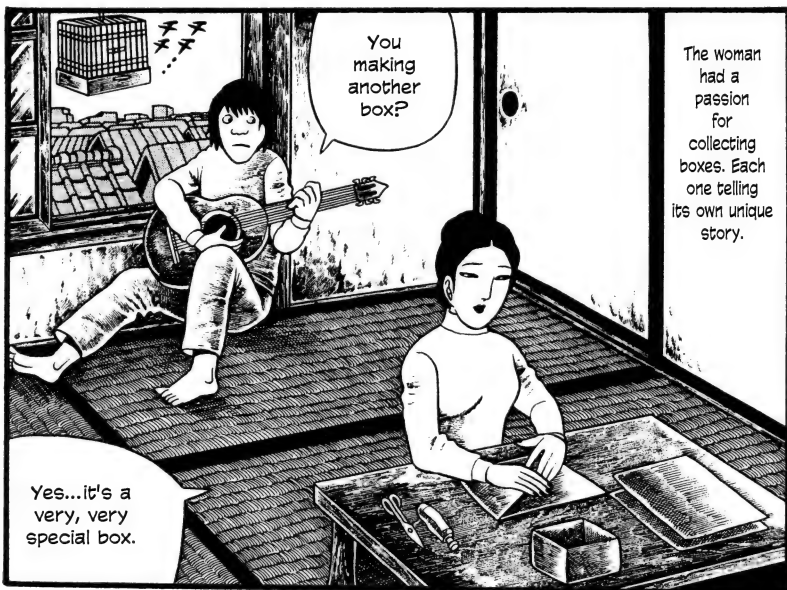
First published in 1972, this one-shot echoes Yoshiharu Tsuge's short story "Chiko". It vividly captures a woman's obsessive and maddening love. The intense and rare depiction of sexual intimacy leaves a striking impression.

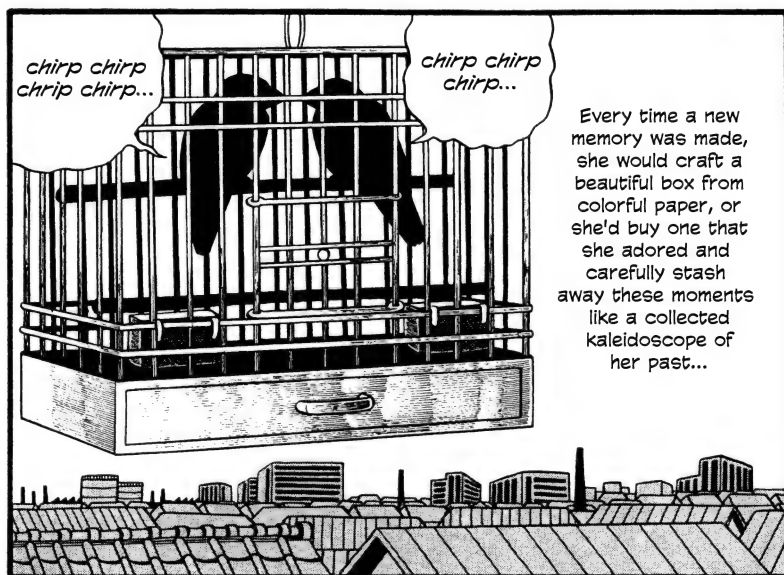
女の箱

"Manga No.1 (Nihonsha) Volume 2 issue 2"

WOMAN'S BOX

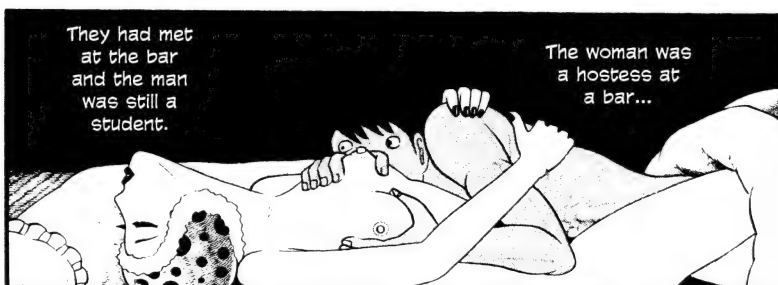


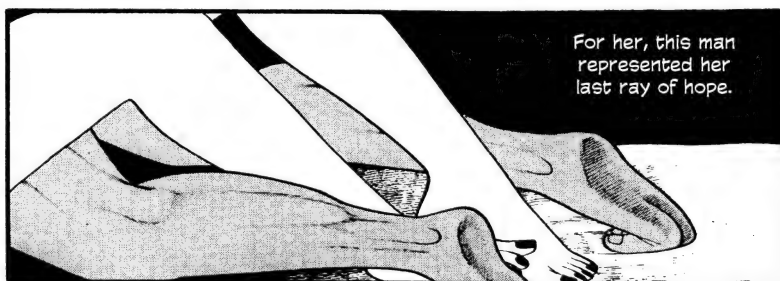
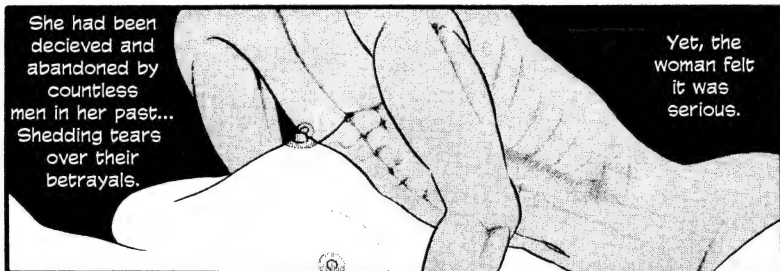




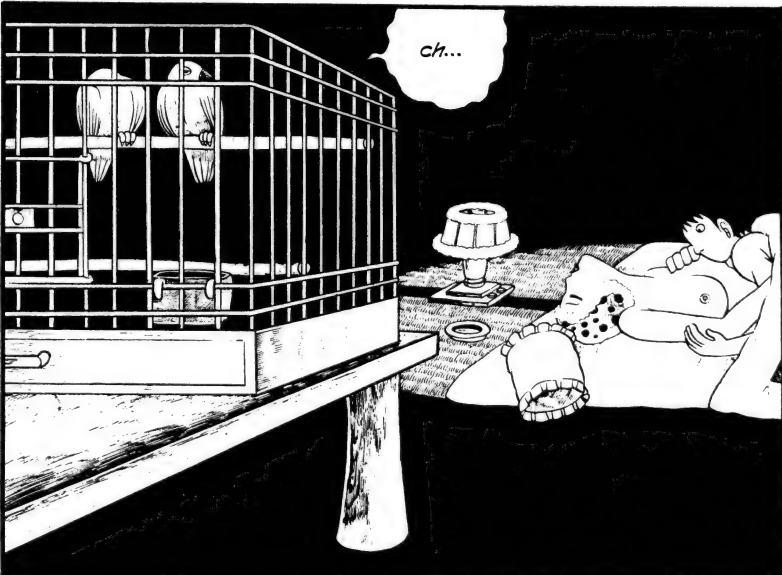
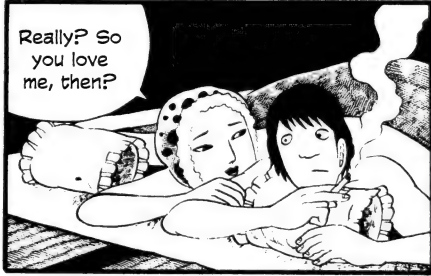
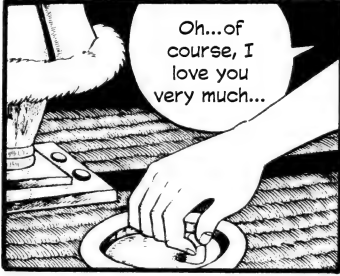


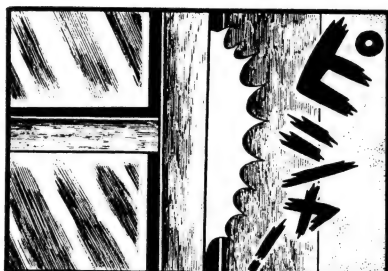
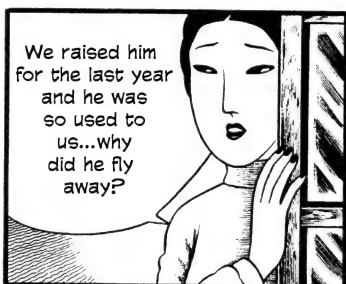


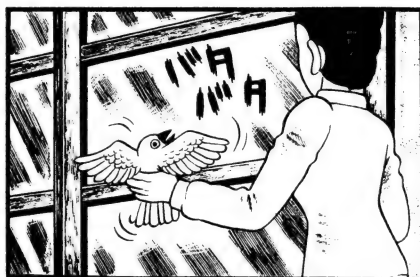


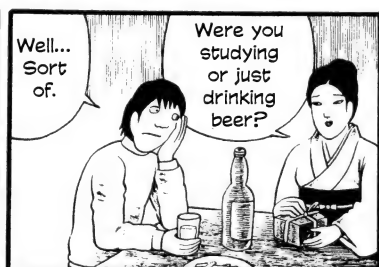


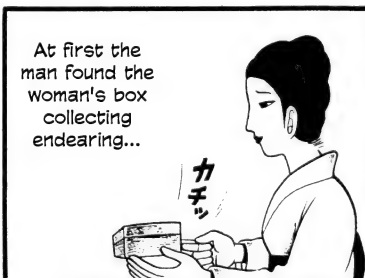


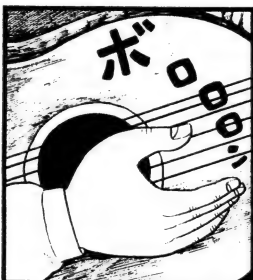
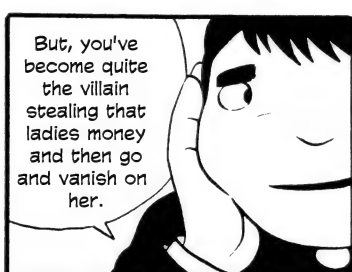
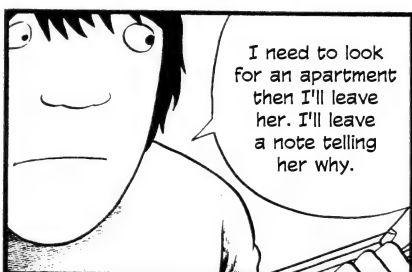




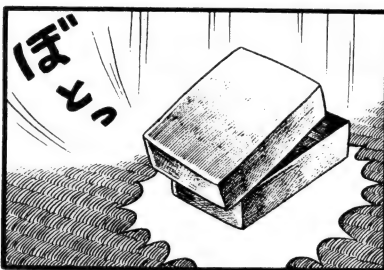
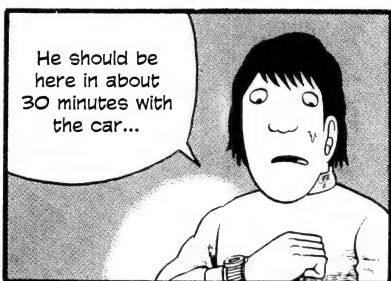
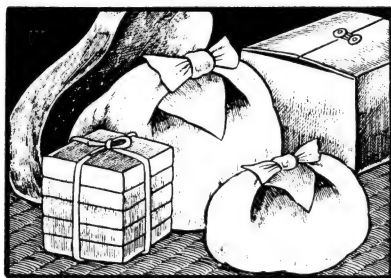
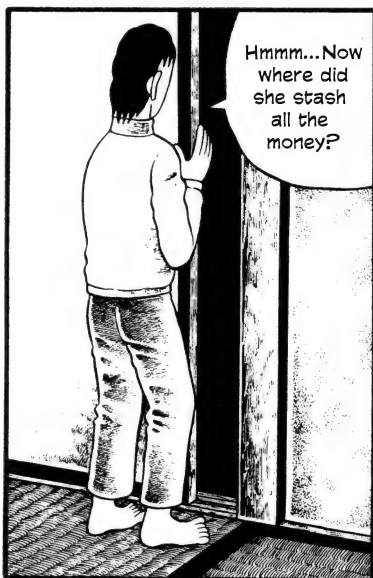


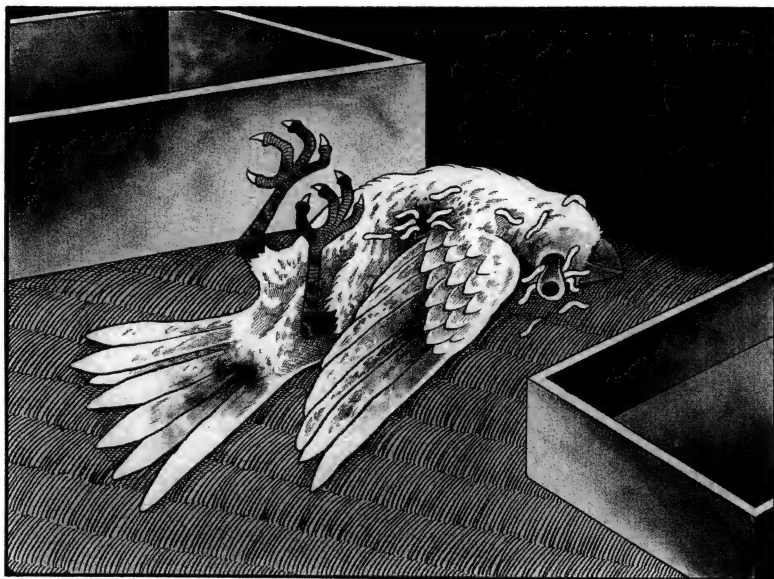


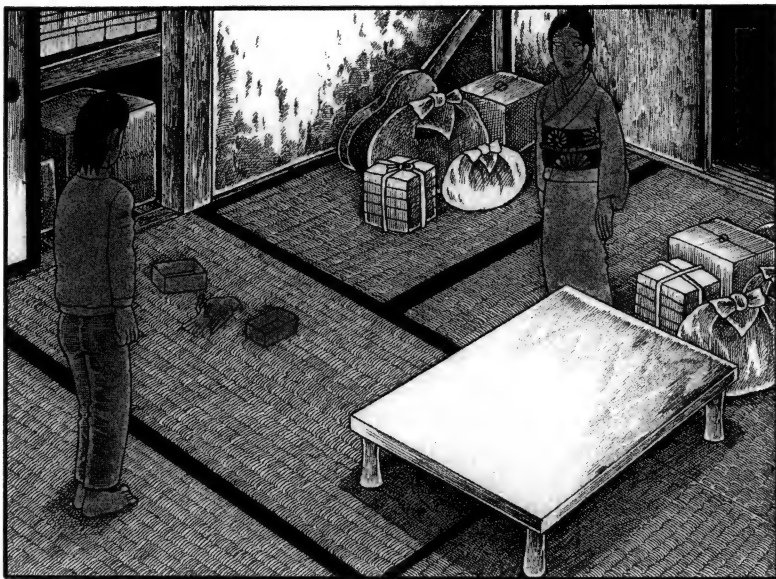




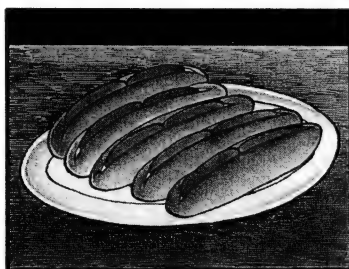
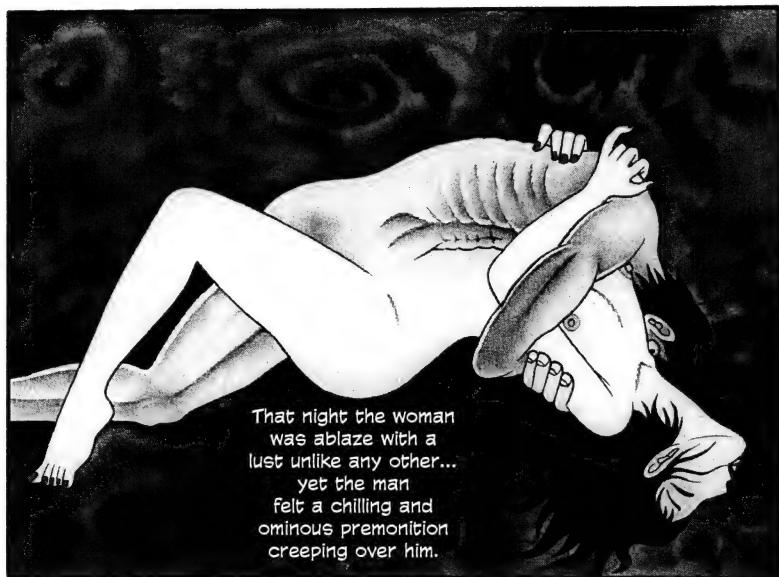


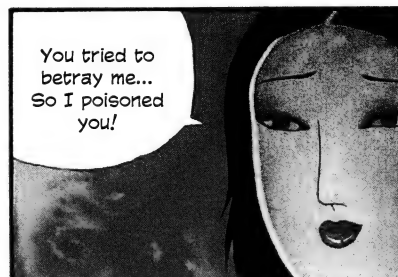
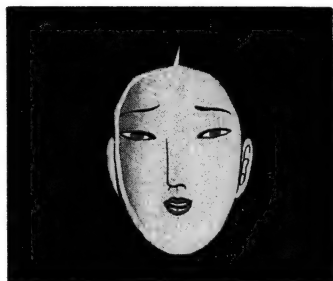


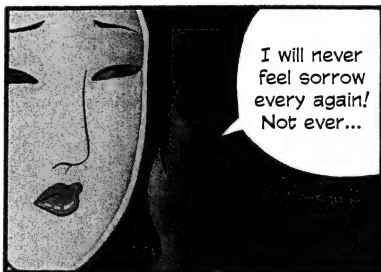


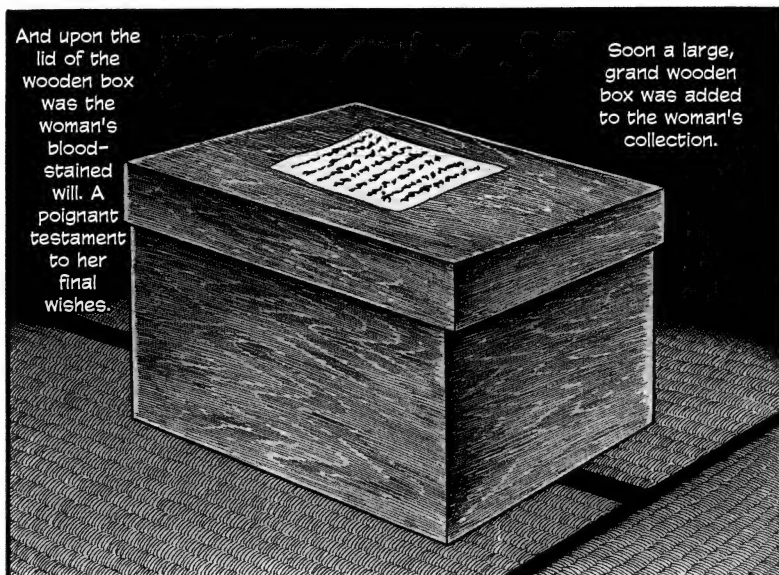










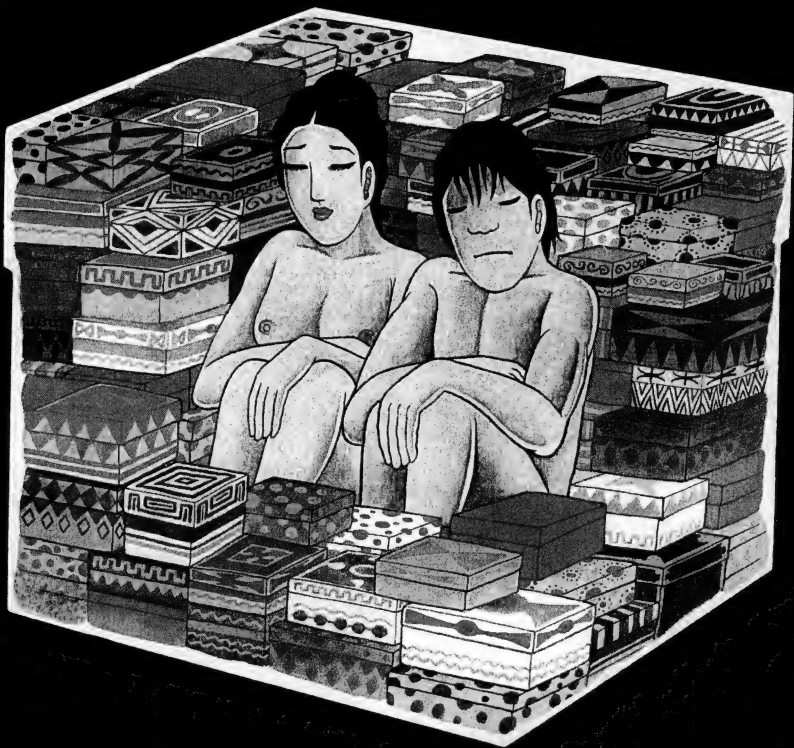


I BEG THE PERSON WHO
FINDS THIS LETTER, PLEASE
EITHER BURY THIS BOX AS
IT IS OR BURN IT. THIS IS
MY LAST WILL. I IMPLORE YOU!
I'VE WRITTEN THESE WORDS
WITH MY OWN BLOOD...I SHALL
FIND TRUE HAPPINESS IN THE
AFTERLIFE WITH THIS PERSON.

FAREWELL

The woman's
collection
had come to
heartbreaking
end.

The woman
sealed away the
man's lifeless
body along with
all her memories
in the grand
wooden box and
then she too
stepped into
it, surrendering
her own life.



The End



WOMAN'S BOX

Commentary by Hiroki Terai

THE MANGA MAGAZINE 'MANGA No.1', WHICH FEATURED 'THE WOMAN'S BOX', WAS A VISIONARY VENTURE LAUNCHED IN 1972 BY THE ILLUSTRIOUS FUJIO AKATSUKA, WHO INVESTED HIS OWN FORTUNE TO TAKE ON THE ROLE OF EDITOR. DESPITE ITS ARTISTIC ASPIRATIONS, THE MAGAZINE STRUGGLED TO FIND ITS FOOTING DUE TO ITS PREMIUM PRICE AND A PUBLISHING CODE THAT RELEGATED IT TO THE REALM OF ADULT MATERIAL, PREVENTING IT FROM GRACING THE SHELVES OF REGULAR COMIC BOOK STORES. TRAGICALLY, IT FOLDED JUST HALF A YEAR AFTER ITS DEBUT. NOW A PHANTOM IN THE WORLD OF MANGA, THE WORK BY HINO PUBLISHED IN THIS ELUSIVE MAGAZINE PAINTS A SURREAL PORTRAIT OF A WOMAN'S OVERWHELMING PASSION. IT'S CLEAR THAT 'THE WOMAN'S BOX' IS AN HOMAGE TO THE ICONIC WORK 'CHIKO' BY THE MASTER OF ABSURDIST MANGA, YOSHIHARU TSUGE. WHILE 'CHIKO' EXPLORES THE COHABITATION OF A MALE MANGA ARTIST AND A WOMAN WHO SUPPORTS HIM THROUGH HER WORK IN THE NIGHTLIFE, 'THE WOMAN'S BOX' DELVES INTO THE RELATIONSHIP BETWEEN A STUDENT AND A HOSTESS AT A BAR, REFLECTING SIMILAR DYNAMICS BETWEEN THE SEXES. FURTHERMORE, THE IMAGERY OF DOLLS ENCASED IN BOXES AND THE TRAGIC FATE OF A SMALL BIRD ECHO THE THEMES PRESENT IN 'CHIKO'. THE METICULOUSLY DETAILED DEPICTIONS OF INTIMACY SEEM TO ENCAPSULATE HINO'S DEEP AFFECTION FOR BOTH 'CHIKO' AND HIS OWN HOMAGE. IN THIS TALE, A WOMAN WHO TREASURES MEMORIES LOCKED AWAY IN A BOX GENUINELY LOVES HER PARTNER, WHILE HE MERELY VIEWS HER AS A VESSEL FOR HIS PHYSICAL DESIRES. AS HER LOVE INTENSIFIES, IT SPIRALS INTO DARKNESS, CULMINATING IN THE CHILLING ACT OF STRANGLING A BIRD THAT REFUSES TO BOND WITH HER.

THE CYCLE BEGINS ANEW. THE STORY UNFOLDS AS A MAN, SENSING THE WOMAN'S TROUBLED DEemeanOR, PLOTS TO ESCAPE WITH HER FORTUNE.

AT THE CORE OF HINO'S WORKS LIES AN UNWAVERING THEME OF 'FEAR' AND 'DARKNESS.' A BIRD, TRAPPED IN A BOX, SERVES AS A HAUNTING MEMORY. IT BECOMES CLEAR THAT THE WOMAN'S AFFECTION HAS TWISTED INTO MADNESS. AFTER RETURNING HOME EARLIER DUE TO A FIRE AT HER WORKPLACE, SHE REALIZES THE MAN'S INTENTIONS WHEN SHE HEARS THE VOICE OF HIS FRIEND, WHO WAS SUPPOSED TO HELP HIM MOVE, AND SPOTS A SMALL TRUCK PARKED OUTSIDE. AFTER A PASSIONATE ENCOUNTER, THE WOMAN SERVES THE MAN A POISONED HOT DOG, LEADING TO HIS DEMISE.

DESPITE HER UNEASE, THE MAN, WITH NO HESITATION, TREATS HER AS NOTHING MORE THAN A CONVENIENT TOOL. PERHAPS HE NEVER IMAGINED THAT SHE WOULD SPIRAL INTO MADNESS AND ATTEMPT TO TAKE HER OWN LIFE. THROUGHOUT THE AGES, IT IS OFTEN MEN WHO REMAIN ARROGANT AND OBLIVIOUS TO THE FEELINGS OF THE OPPOSITE SEX. THE WOMAN WHO KILLS THE MAN SMILES, CONVINCED OF ETERNAL LOVE, LEAVING BEHIND MEMORIES AND HER OWN LIFELESS BODY. IN STARK CONTRAST, SHE LEAVES A LARGE WOODEN BOX CONTAINING THE MAN'S CORPSE AND A WILL WRITTEN IN BLOOD, ULTIMATELY LEADING TO A CONCLUSION THAT QUESTIONS YET PERMITS THE MAN WHO UNWITTINGLY KILLED THE LITTLE BIRD. HOWEVER, BOTH NARRATIVES ARE FUNDAMENTALLY THE SAME, FOR THEY ILLUSTRATE THE WOMAN'S PURE 'LOVE' FOR THE MAN.

おかしなおかしな プロダクション

Published in 1973.

A young editor aspiring
to become the editor-in-chief
of a manga magazine visits
"Bloodshed Productions" — a
chaotic world ruled by
madness and obsession.

A slapstick comedy work
in which Hino parodies himself.

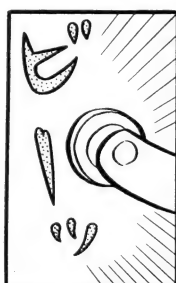
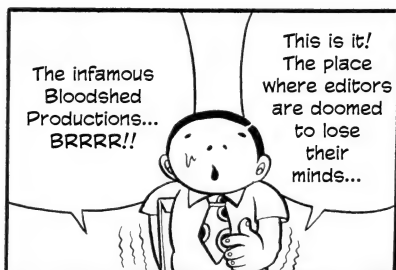
Originally appeared in
Weekly Shōnen King,
issue #36, published
by Shōnen Gahōsha.

A Very Strange Production

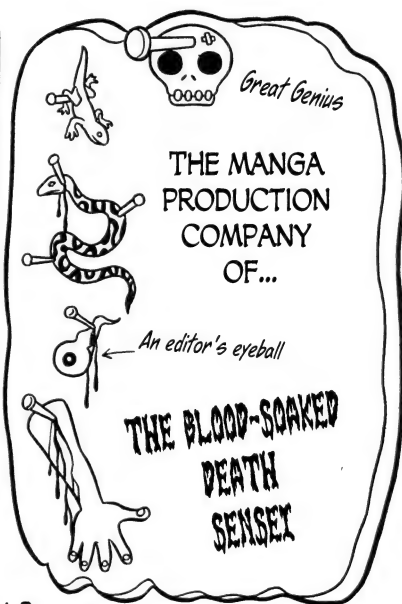
おかしな。 「おかしなプロダクション」

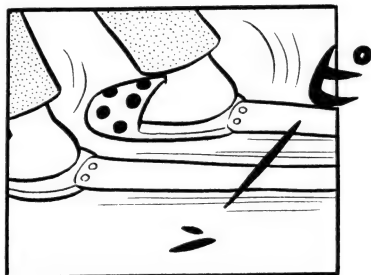
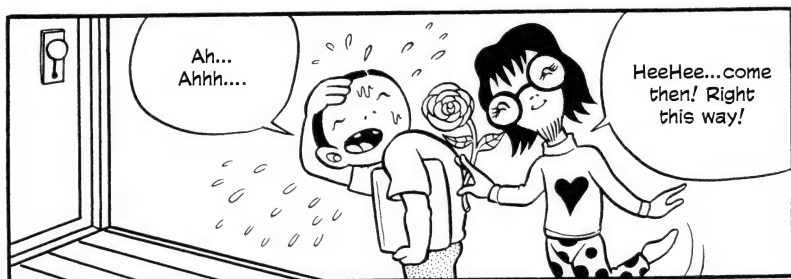
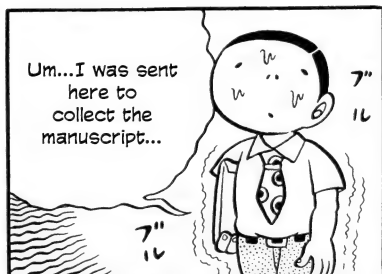
志出白野日

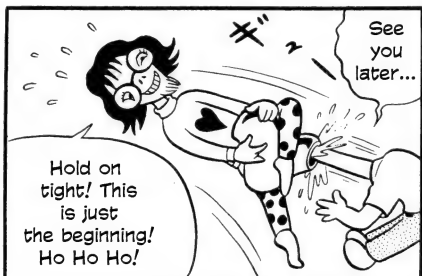
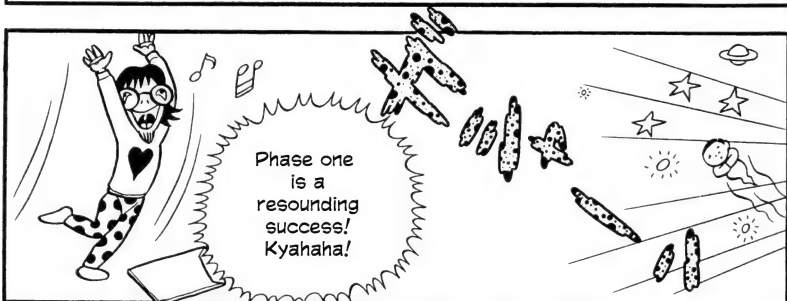
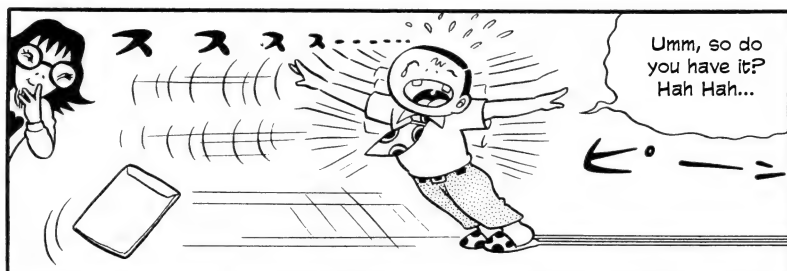


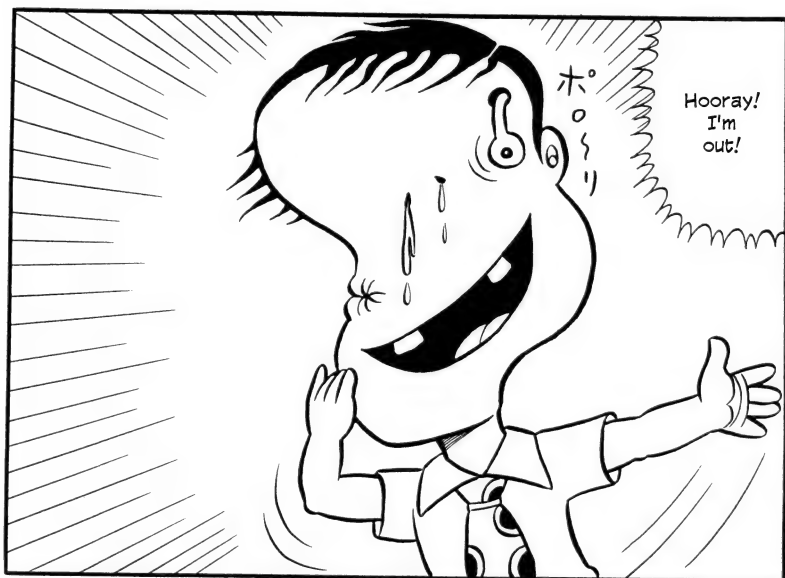


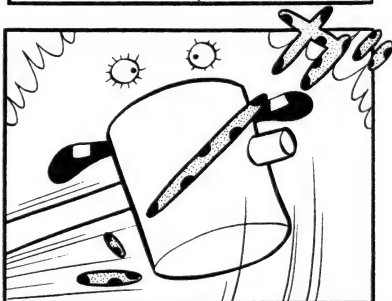
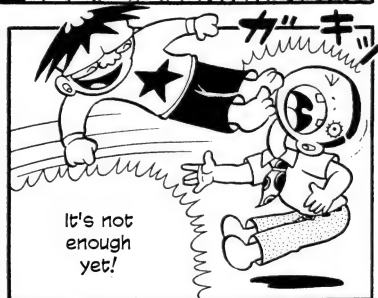
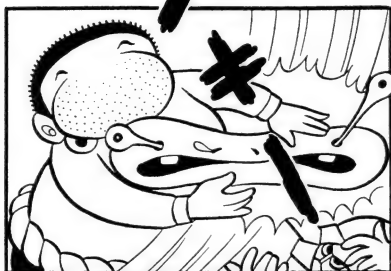
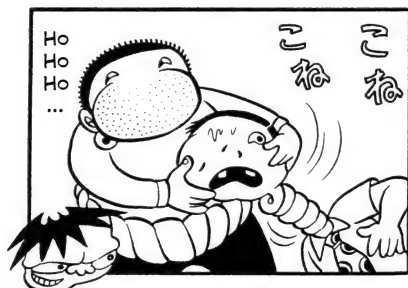
(his eyes say editor-in-chief)

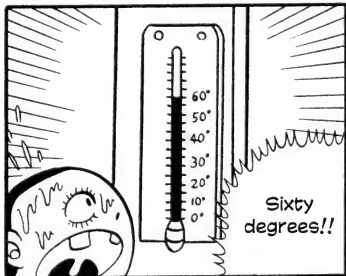
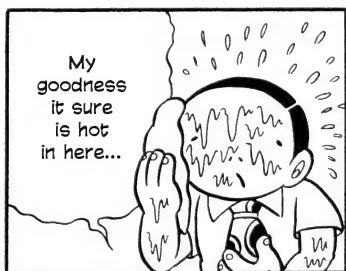
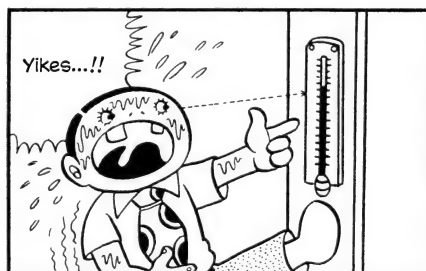
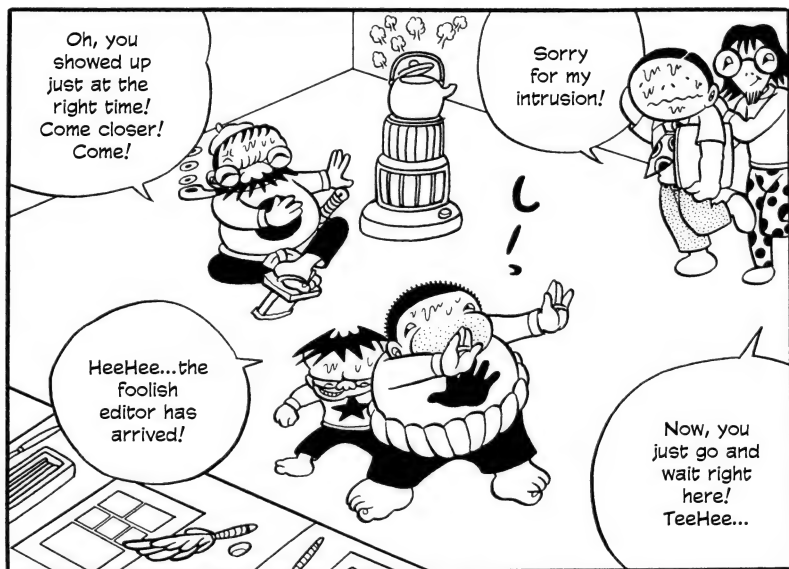


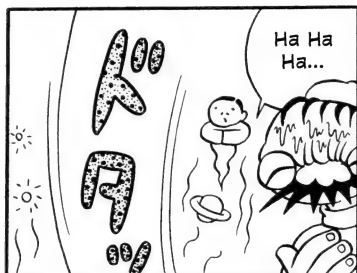




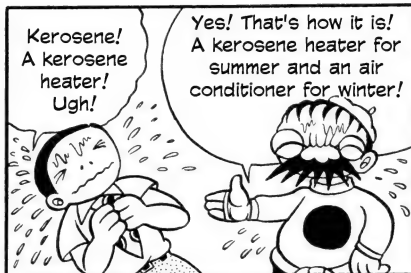






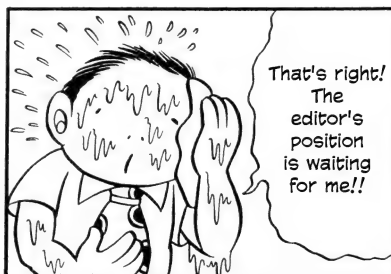


Ha Ha
Ha...



Kerosene!
A kerosene
heater!
Ugh!

Yes! That's how it is!
A kerosene heater for
summer and an air
conditioner for winter!



That's right!
The
editor's
position
is waiting
for me!!



However
I have
the
editor's...

He
Ha
Ha...



Alright! I'll
get to work
right away!



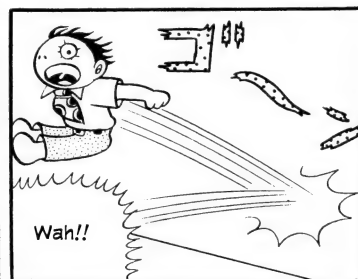
I've gotta
give it
my all!

I won't
rest
until I
get that
job!



Yay!
Hooray....!!

Editor-
in-
chief...

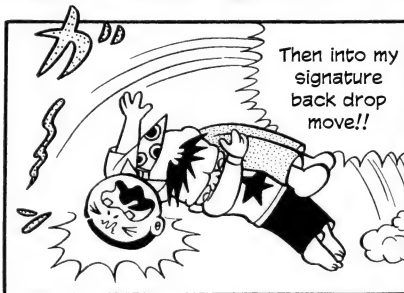




Now to
add a
little
flair!!



And without
missing a
beat, I
attack with
bean filled
buns!!



Then into my
signature
back drop
move!!

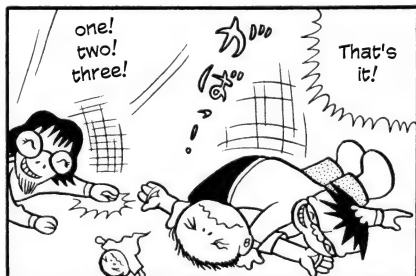


And time
for some
eye-popping
action...



Whoa!!

Our
champ-
ion!



one!
two!
three!

That's
it!



I'll
keep on
going until
I'm editor-
in-chief!!

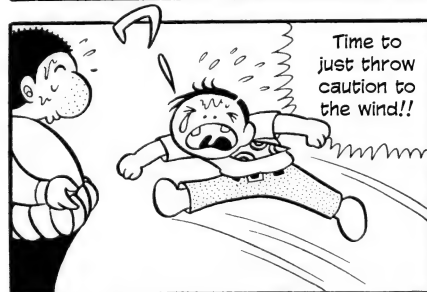
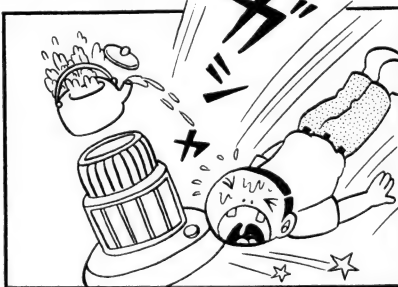
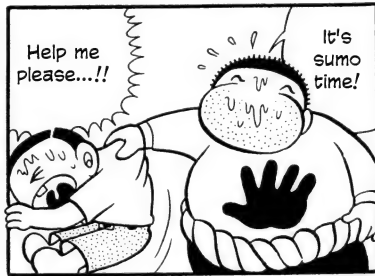
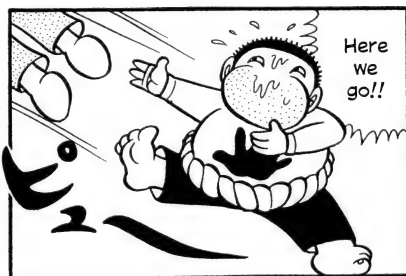
But alas
...

This place
is really
too much!!

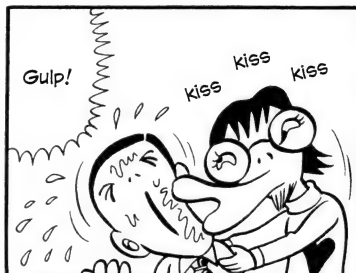
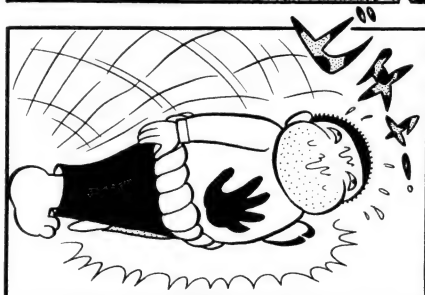


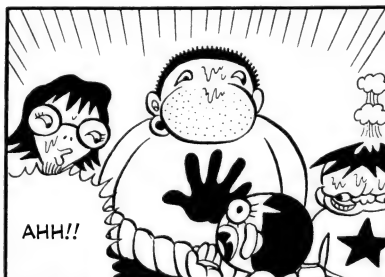
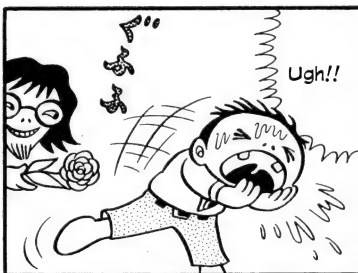
The
best in
Japan!

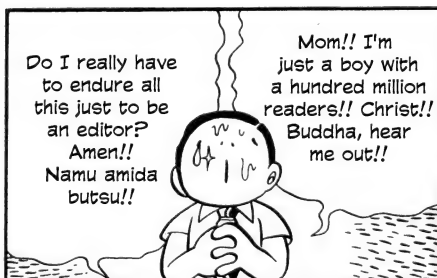
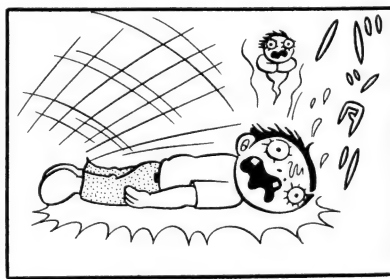
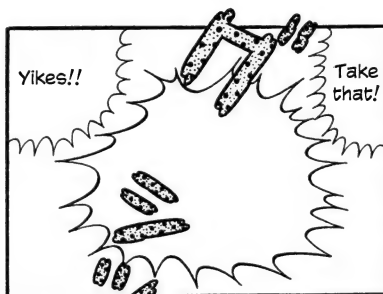
Your skills
are really
shining
today!



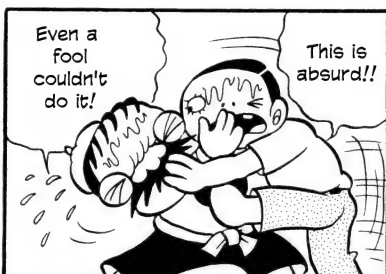
Dosukoi a chant or cheer used by sumo wrestlers

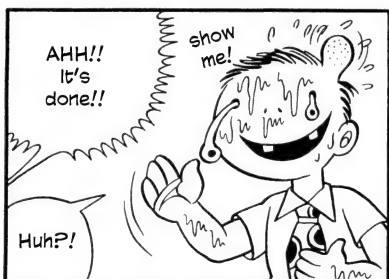
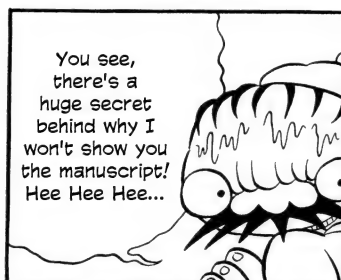
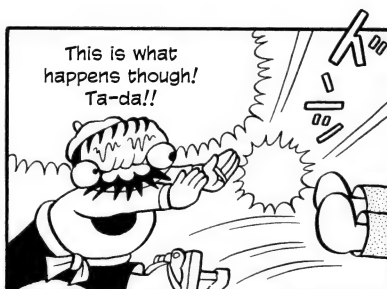
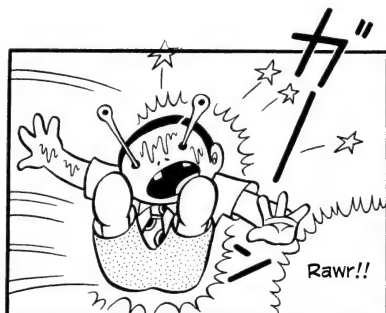


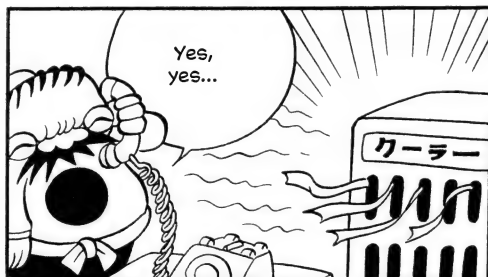
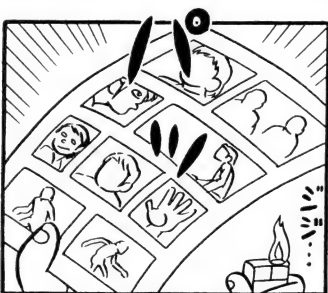
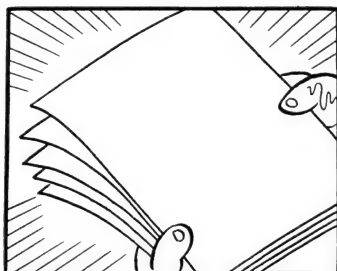
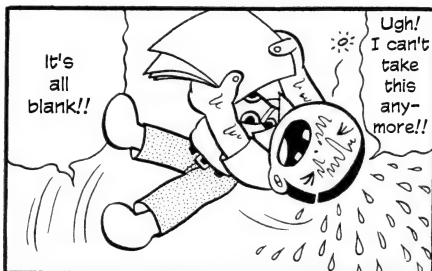




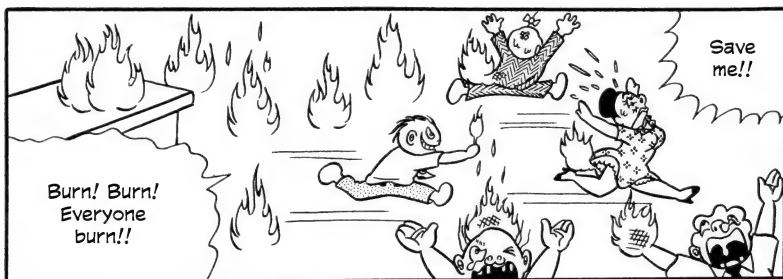


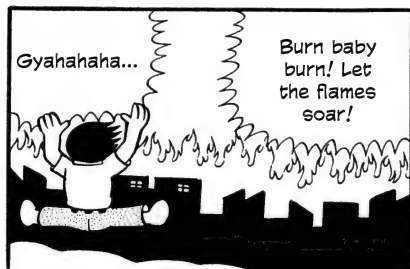




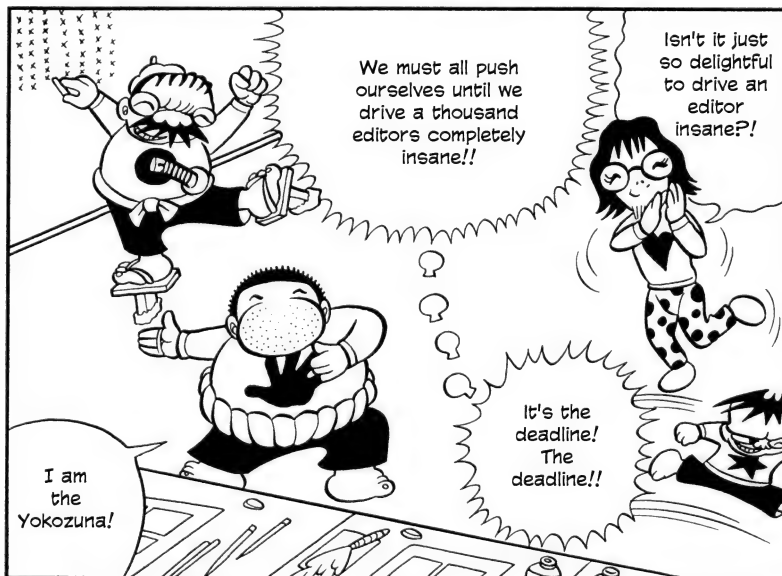
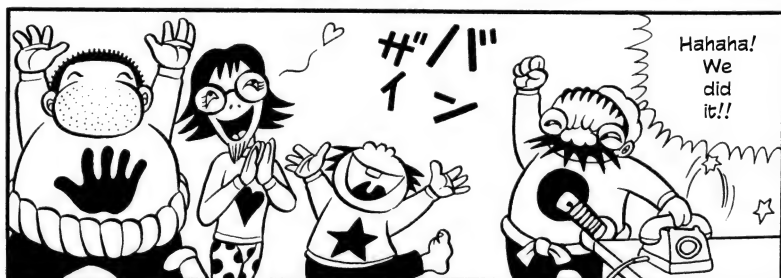








Burn baby
burn! Let
the flames
soar!



Yokozuna is the highest rank in sumo wrestling

A Very Strange Production

Commentary by Hiroki Terai

GENERALLY RECOGNIZED AS THE LEADING FIGURE IN GAG MANGA, FUJIO AKATSUKA'S STYLE EVOLVED INTO SOMETHING UNIQUELY HIS OWN. HINO'S 'A VERY STRANGE PRODUCTION' IS A SLAPSTICK MASTERPIECE THAT ECHOES THE LATER WORKS OF AKATSUKA. THE STORY KICKS OFF WITH A PARODY OF THE AUTHOR HIMSELF, SHOWCASING AN EDITOR MAKING HIS WAY TO A CHAOTIC PRODUCTION STUDIO.

THE MOMENT THE ASSISTANT, A FLAMBOYANT CHARACTER IN STARK CONTRAST TO HINO'S IMAGE, SWINGS OPEN THE DOOR, YOU KNOW YOU'RE IN FOR A WILD RIDE.

THE INSTANT THE EDITOR STEPS INTO THE PRODUCTION ROOM, HE'S MET WITH A RUBBER BAND TRAP HIDDEN IN A SLIPPER, SIGNALING THAT THIS WORLD IS ANYTHING BUT ORDINARY.

FROM THERE, HE PLUNGES INTO A ABSURD HELLSCAPE. INSIDE THE STUDIO, EVEN THOUGH IT'S SUMMER, AN OIL HEATER BLAZES AWAY, CRANKING THE TEMPERATURE UP TO A SWELTERING

60 DEGREES! EVENTUALLY, THE EDITOR BECOMES A PUNCHING BAG FOR ONE OF THE ASSISTANTS, WHO UNLEASHES WRESTLING MOVES ON HIM, LEAVING HIM TO VOMIT HIS INTERNAL ORGANS, INCLUDING HIS BRAIN, AS HE ENDURES RELENTLESS ABUSE.

A CALL FROM THE PUBLISHER'S PRESIDENT OFFERS A GLIMMER OF HOPE, BUT JUDGING BY THE CHAOS AROUND HIM, IT'S HARDLY REASSURING. THE REPEATED ASSAULTS FROM THE ASSISTANTS DRIVE THE EDITOR TO THE BRINK OF MADNESS, AND HE BECOMES CONVINCED HE'S THE CHIEF EDITOR, ONLY TO BE HANDED A MANUSCRIPT THAT MYSTERIOUSLY REVEALS ITSELF UNDER HEAT, IGNITING HIS SPIRITS ONCE MORE!

AN HOUR AFTER RETURNING TO THE PUBLISHING HOUSE, THE EDITOR, ENTRANCED BY FLAMES, SETS THE CITY ABLAZE. THE MEMBERS OF BLOODSHED PRODUCTIONS, UPON HEARING THE NEWS, REJOICE IN THE MADNESS THAT HAS GRIPPED THEIR EDITOR. THEIR GOAL SEEMS TO BE TO DRIVE "A 1000 EDITORS INSANE", BUT NO REASON FOR THIS IS EXPLAINED.

THIS IS MERELY SPECULATION, BUT PERHAPS THE HINO SOUGHT TO VENT PERSONAL GRIEVANCES THROUGH THIS WORK, AS AT THIS TIME HE WAS OFTEN URGED BY EDITORS AND PUBLISHING HOUSES TO COMPLETE MANUSCRIPTS OR GIVEN OTHER UNREASONABLE DEMANDS.

THE SAYING GOES, "THERE IS A FINE LINE BETWEEN FEAR AND LAUGHTER," SUGGESTING A SHARED TRAIT BETWEEN HORROR AND COMEDY: AS BOTH SHARE A COMMON PATTERN OF "STRANGE EVENT OCCURRING UNDER STRANGE CIRCUMSTANCES".

IS IT ANY WONDER THAT THE ONCE-CELEBRATED MANGA ARTISTS, LIKE AKATSUKA FUKIO AND FURUYA MINORU, WHO CREATED "GO! IN A JUNIOR HIGH SCHOOL PING-PONG CLUB", LATER EMBRACED A STYLE STEEPED IN DREAD, OR THAT HORROR CREATORS LIKE UMEZU KAZUO OFTEN VENTURE INTO HUMOR, MUCH LIKE THE ICONIC 'MAKOTO-CHAN'?

IN FACT, EVEN HINO INITIALLY HAD NO INTENTIONS OF CRAFTING HORROR; HE ASPIRED TO CREATE SURREAL SLAPSTICK GAGS REMINISCENT OF HIS BELOVED SUGIURA SHIGERU'S WORKS.

VIEWED THROUGH THIS LENS, 'A VERY STRANGE PRODUCTION' MIGHT JUST BE THE VERY CREATION HINO YEARNED TO MAKE.

YET, REGARDLESS OF THE GENRE TACKLED, THERE ALWAYS SEEMS TO LINGER AN UNSETTLING UNDERTONE IN THE AFTERMATH OF HIS STORYTELLING.

濡肌牡丹血染刺青

Published in 1975.
A period piece drama
similar to the films
of Ken Takakura, who
Hino greatly admired.
A tattoo artist tries
to create his masterpiece
on the back of a
woman who he happens
to come across. At
the cost of his
own life.

Reprinted from
Manga Action, issue 5 January
(Futabasha)

MOIST SKIN BLOODSTAINED PEONY TATTOO

ぬれはだぼたんちぞめのいれずみ

濡肌牡丹血染刺青

A red peony
ignites an
abnormal
obsession
on a woman's
white skin...
A world of
madness only
a genius
could create

異常な執念が 女の白い肌に燃え立たせた
緋牡丹一輪……鬼才がえぐる狂熱の世界！



日野日出志



A lone man
walks in
the gently
falling
snow.



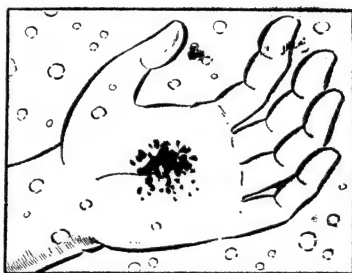
Lost
deep
in
thought.

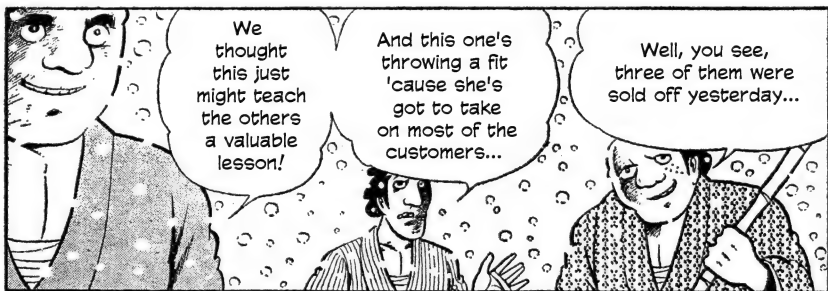


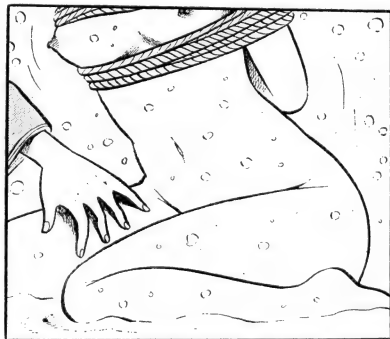
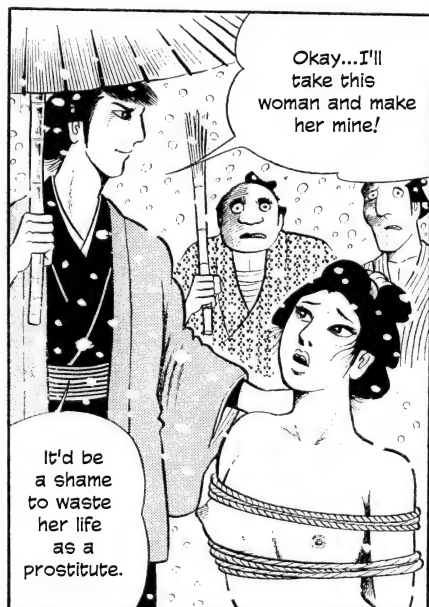
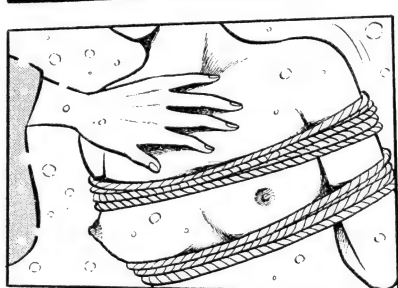
Ugh...
cough
cough



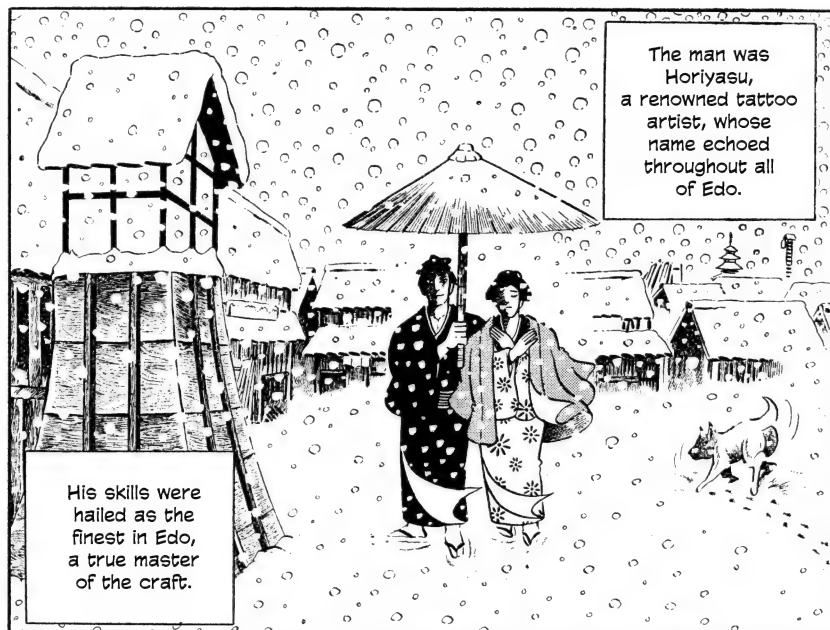
Late
December
in Edo
as Dawn
draws
near.







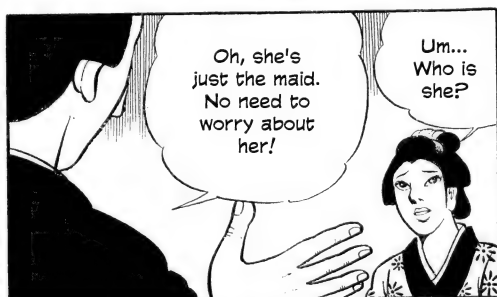


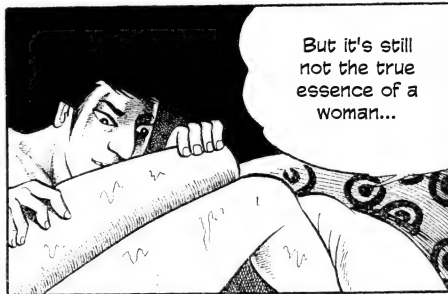
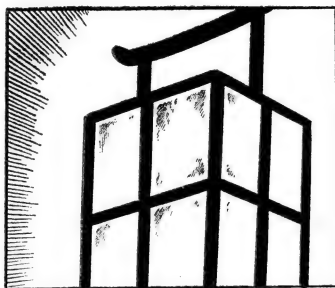


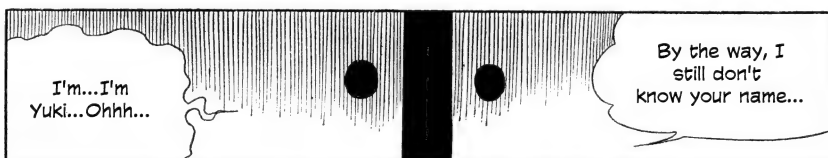
And before he descends into the depths of hell, he set out on a quest to leave behind his final masterpiece. Searching everywhere for a woman with flawless skin to immortalize...

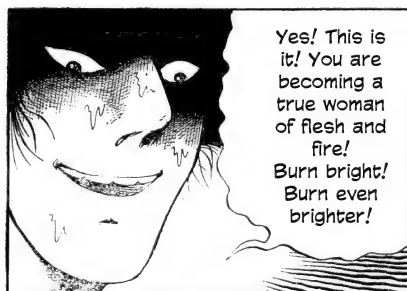
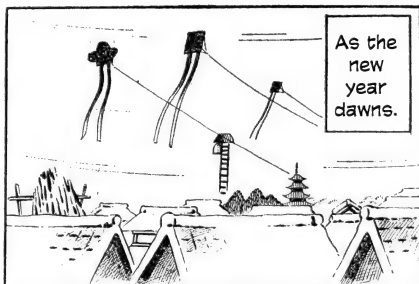
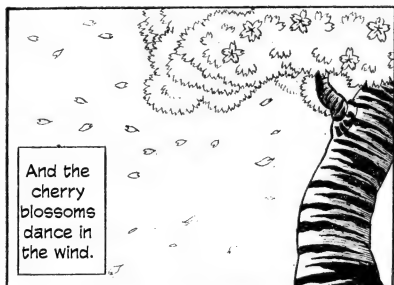


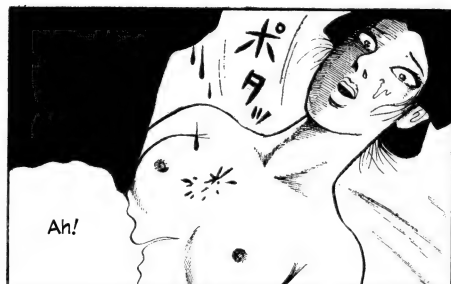




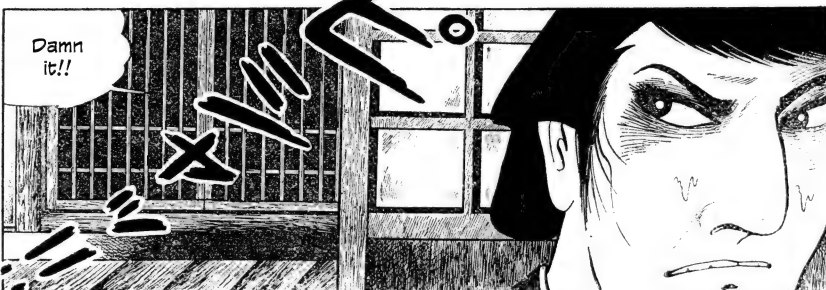
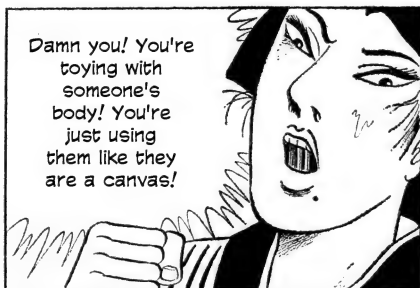


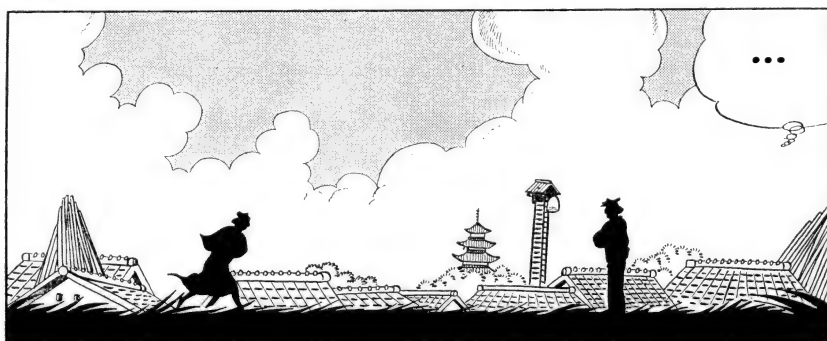


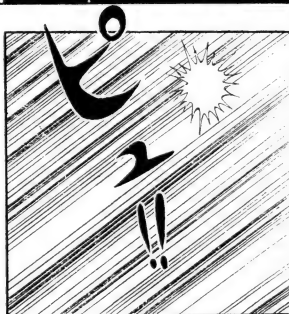
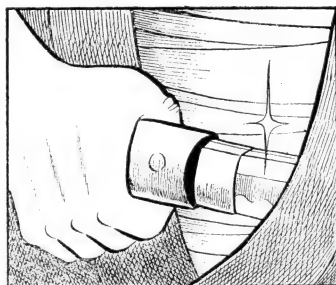


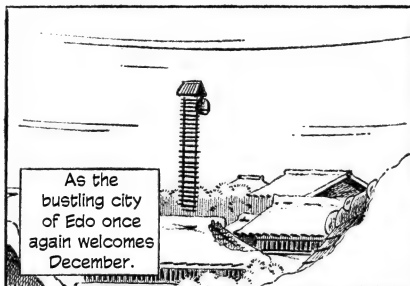




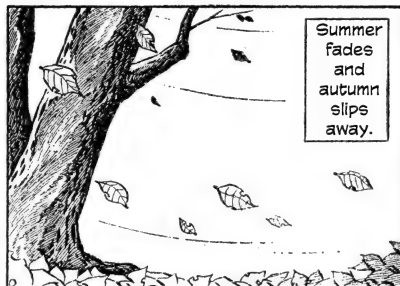




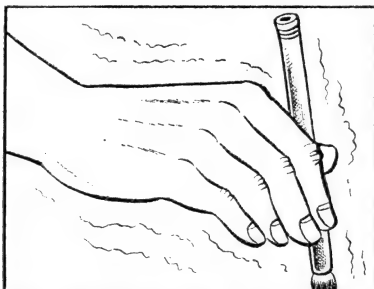




As the bustling city of Edo once again welcomes December.



Summer fades and autumn slips away.



And with it Horiyasu's illness grows worse.



It's useless!



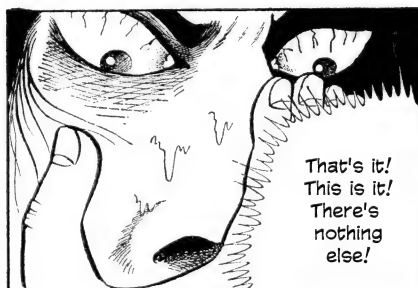
cough cough!

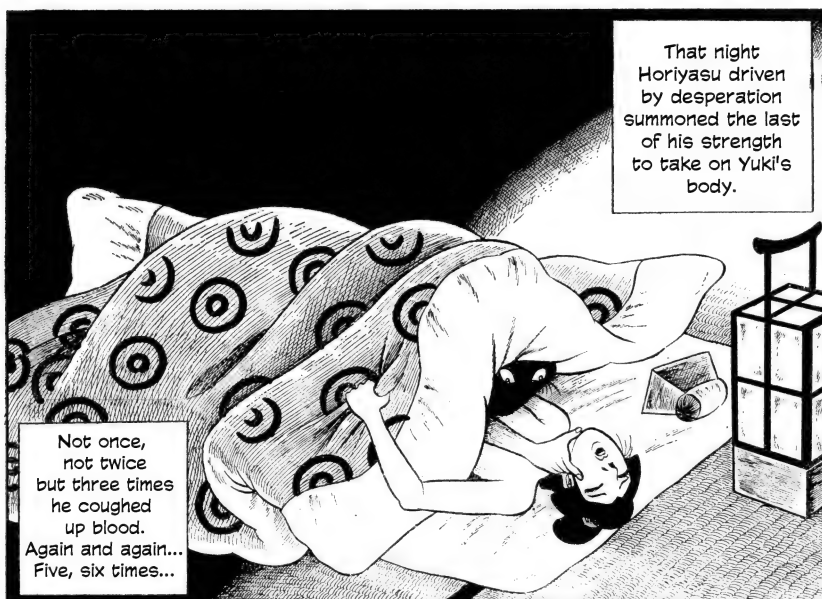


All this worry will be worse for your health...



My hand... My hand won't move!





That night
Horiyasu driven
by desperation
summoned the last
of his strength
to take on Yuki's
body.

Not once,
not twice
but three times
he coughed
up blood.
Again and again...
Five, six times...



Hah...hah...
Life is short
and my hands
won't even
move...



Oh! If you
keep pushing
yourself, you
won't be able...



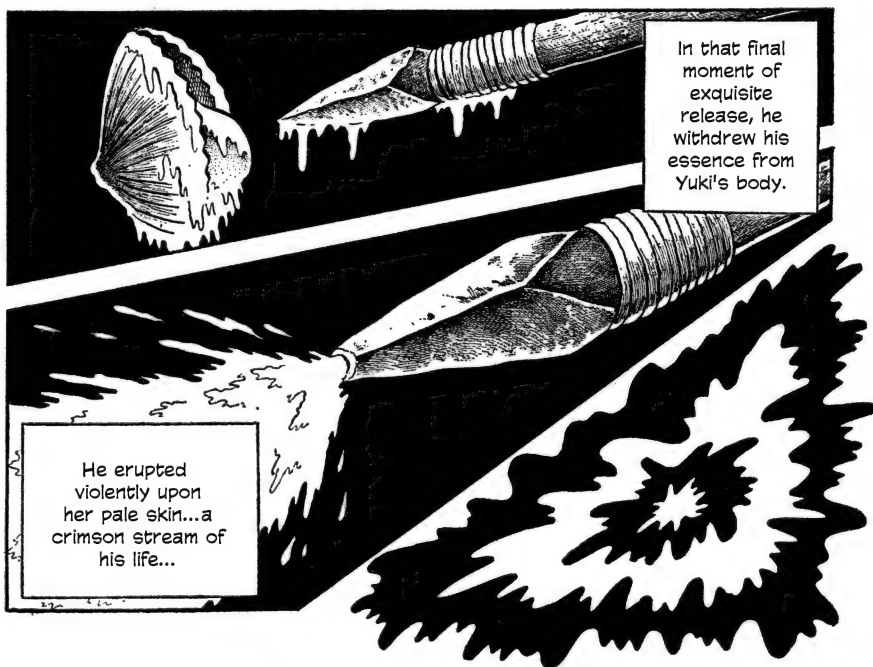
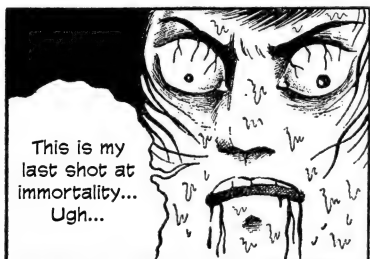
This...is
really my
life's
work...
Ah...!!

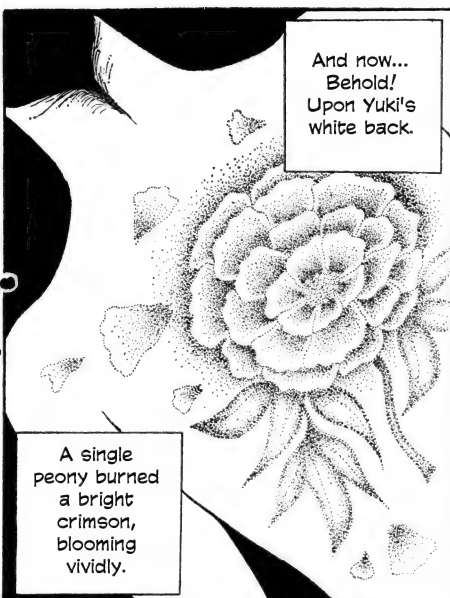
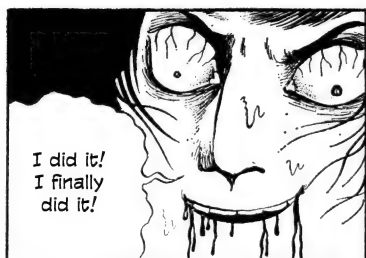


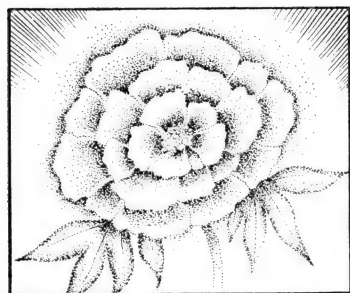
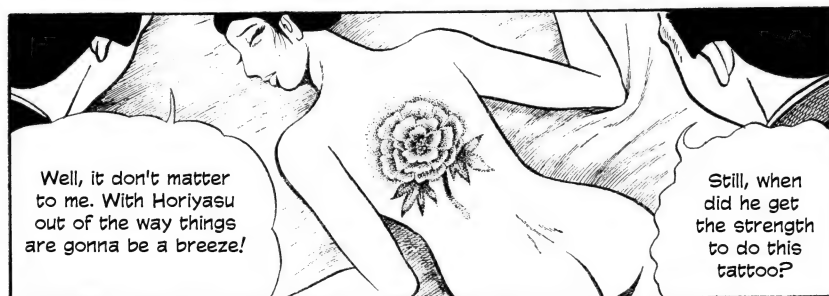
This is
the only
way...

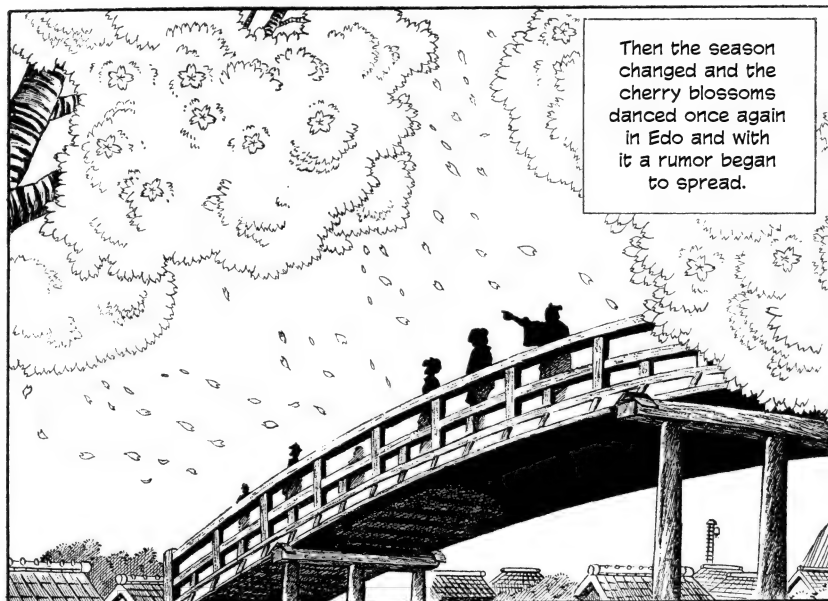


DEATH

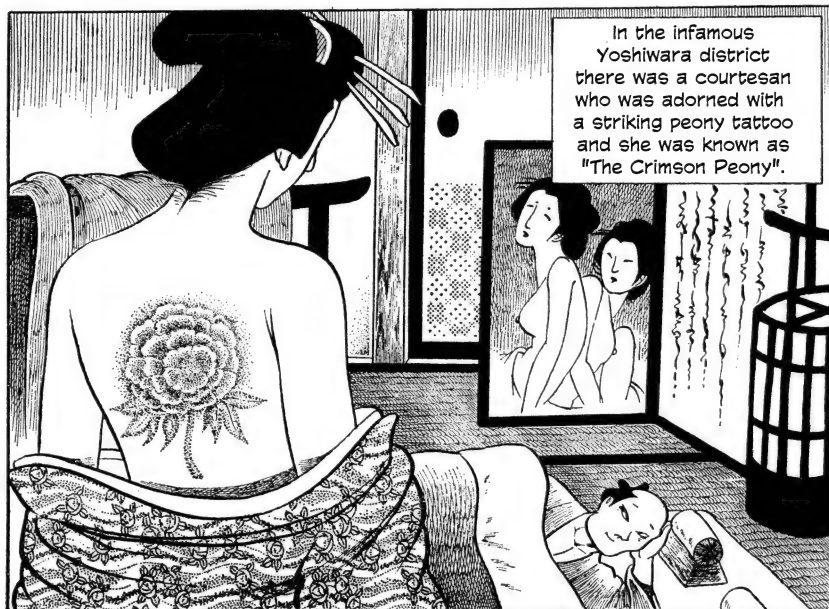








Then the season changed and the cherry blossoms danced once again in Edo and with it a rumor began to spread.



In the infamous Yoshiwara district there was a courtesan who was adorned with a striking peony tattoo and she was known as "The Crimson Peony".

And the moment a man reached
his climax, the crimson peony
danced in the air, luring men into
a paradise of pleasure.
Some of these men died...succumbing
to ecstasy...Not one, not two,
but four or five men...
And so it goes...

THE
END



Moist Skin Bloodstained Peony Tattoo

Commentary by Hiroki Terai

"Moist Skin Bloodstained Peony Tattoo," was first published in a special edition of "Manga Action" in 1975. Set in the Edo period it comes off as a tribute to the gangster movies starring Takakura Ken, who Hino greatly admired. The story is set in December, when the best tattoo artist in Edo, Horiyasu, is wandering through the city covered in heavy snow when he sees a naked woman named Yuki surrounded by several men. Horiyasu asks the men what they are doing and he learns that Yuki was sold to them as prostitute, but is being punished for refusing to take customers. Intrigued by the woman's appearance, Horiyasu decides to take her as his own. As already shown at the beginning of the story, Horiyasu is near death, and he has decided to leave his final work on Yuki's body. Horiyasu invites Yuki into his home and, despite living with his common-law wife Otane, begins to have an affair with her in an attempt to bring out her beauty. At first, Yuki is confused by Horiyasu's actions, but by the time the new year and the cherry blossoms start to fall, she begins to open up to him completely. A smile appears on Yuki's face as she makes love to Horiyasu, and her doll-like porcelain skin blush a bright crimson red. Horiyasu has now succeeded in giving Yuki the dynamism of "life." Little does he know that this act will only hasten his own "death."

As Horiyasu becomes more and more obsessed with Yuki, Otane is no longer paid any attention.

She complains that he won't make love to her, but when he rejects her, she decides to take revenge. As with "The Woman's Box," Hino excels in portraying the love of a woman who has been mistreated badly by men.

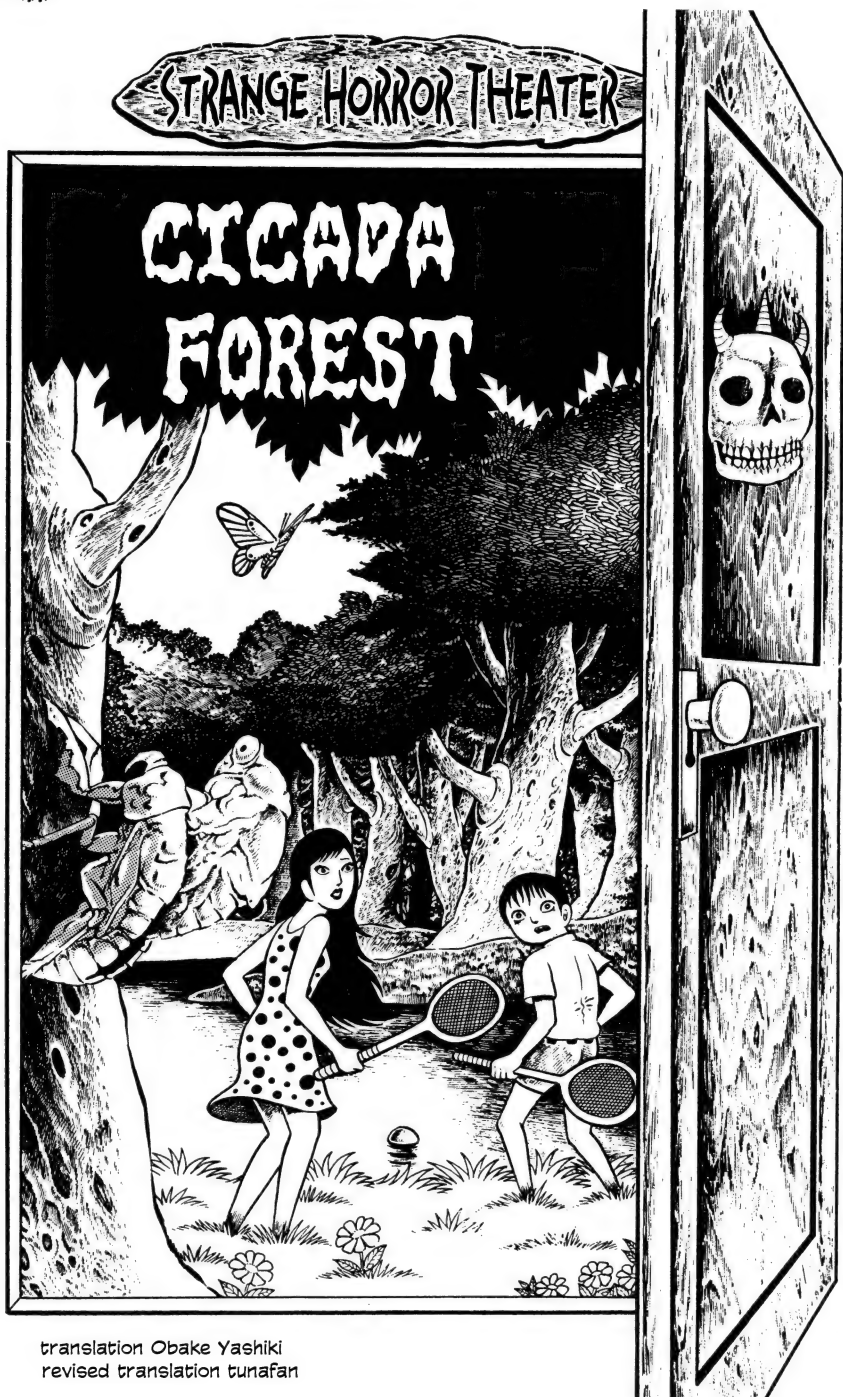
During the spring as the cicada's sing, Horiyasu is alone deep in thought trying to think up a design for his tattoo, suddenly an assassin appears and cuts his hand with a short sword. It is Otane who makes him carry out this act. However, Horiyasu's passion to leave his work behind surpasses even the fierce love of Otane. Once again it is December in Edo, Horiyasu's illness worsens and he vomits blood. Seeing the blood he has vomited, he comes up with the idea of using his own semen as paint for this last tattoo. This is a similar depiction to Zoroku, the protagonist of "Zoroku's Strange Disease," who tries to use the pus spurting from his body as paint to paint pictures. After carving a single peony into Yuki's back, Horiyasu smiles with satisfaction, then vomits a large amount of blood and dies.

Yuki is then sold to a brothel by Otane, where she becomes a prostitute called "The Crimson Peony". She gives so much pleasure that many of the men she makes love to die. The two stories "Moist Skin Bloodstained Peony Tattoo" and "Zoroku's Strange Disease" have a few things in common. The two men, persecuted by those around them, gave up their lives to create something incredibly beautiful.

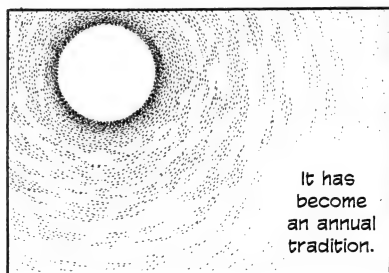
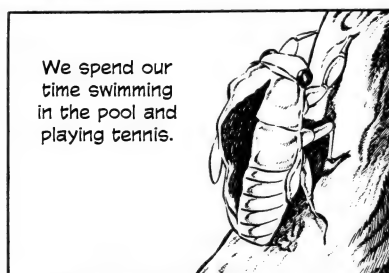
Horiyasu and Zoroku may be projections of their own creator, Hino-sensei. The sight of the two men trying to create a work using bodily fluids from their own bodies seems to suggest that when Hino works on a piece, he releases his own "soul" and creates it. And the beauty born from a passion that even feels grotesque is perhaps a symbol of Hino's love for the strange. It is because they are filled with soul and love that Hino's works are taken as scary, gruesome, beautiful, and kind, all in good measure.

セ ミ の 木 森

Published in 1975.
A horror story set
in a villa nestled
in a quiet forest.
A brother and sister
are enjoying their
summer vacation when
they are suddenly
attacked by a swarm
of cicadas. What will
happen to them as they
try to escape?
The typical absurdity
that is unique to Hino's
work creates a
sense of unfathomable
fear.

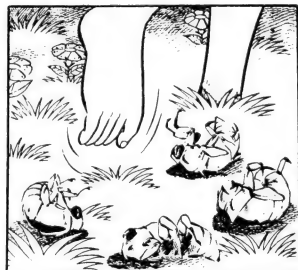


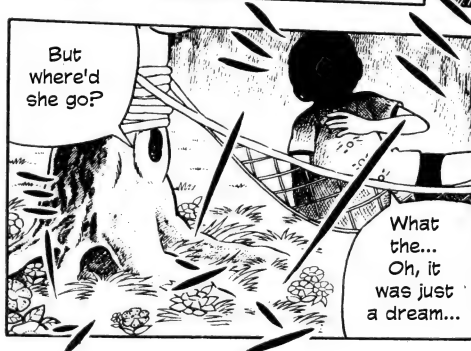
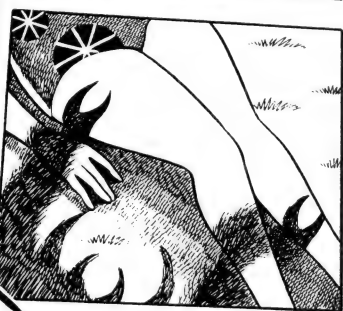
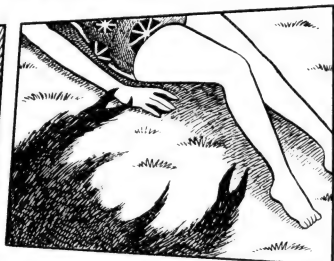
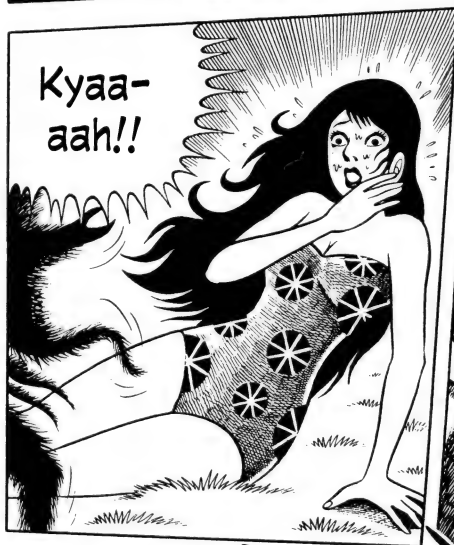
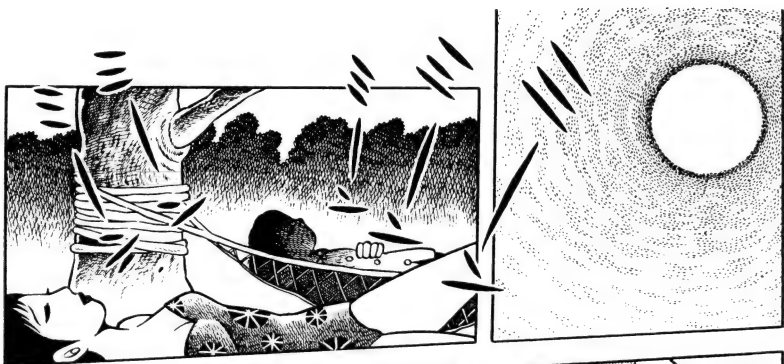
translation Obae Yashiki
revised translation tunafan



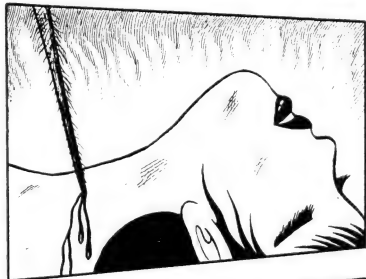
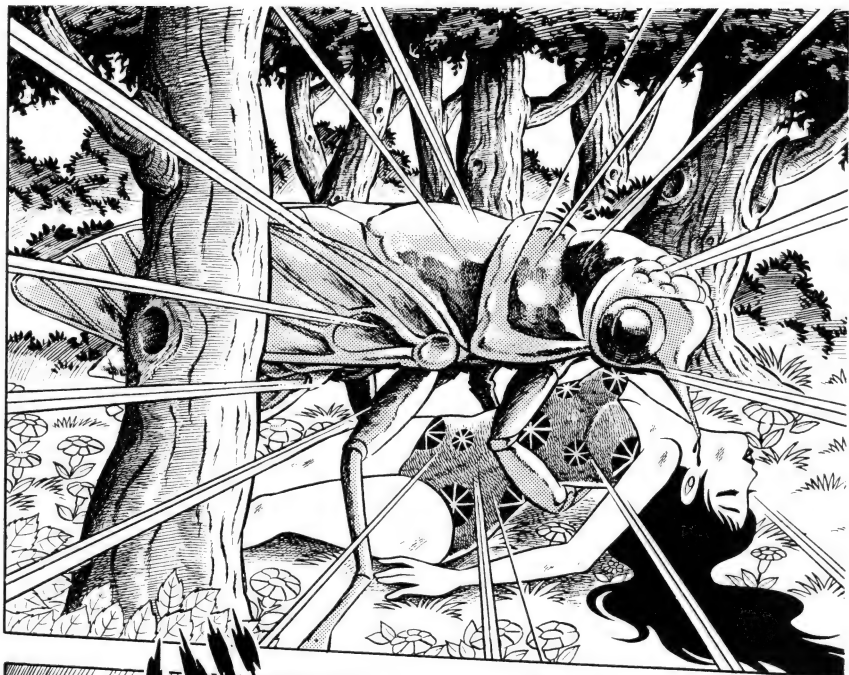


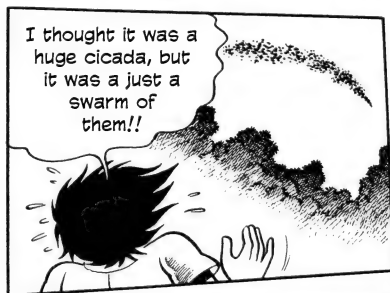
The sheer number of cicadas this year is simply ridiculous!

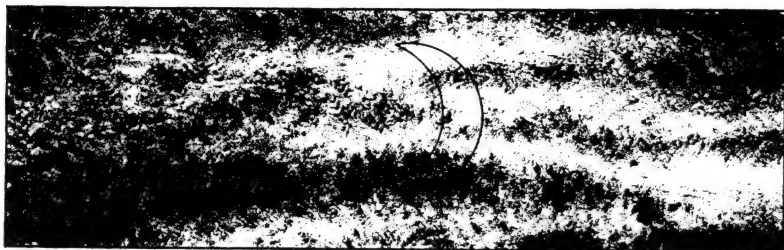
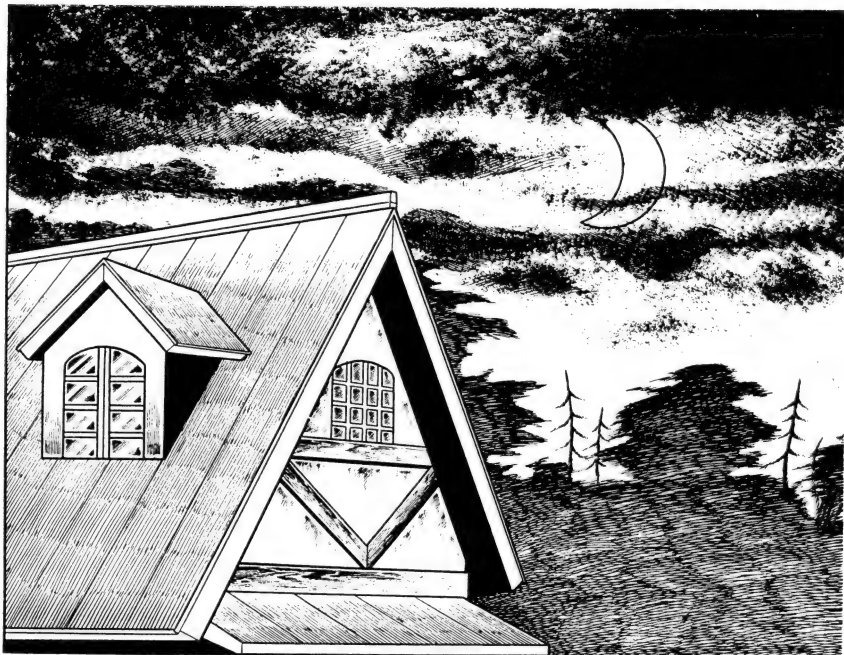


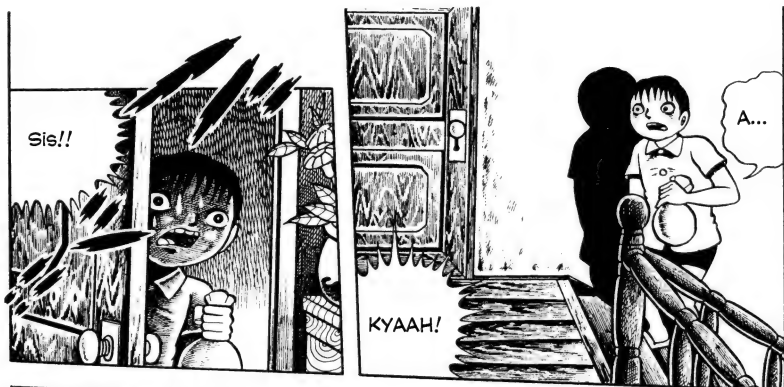


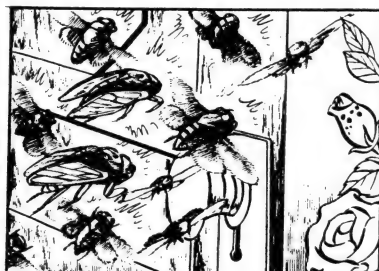










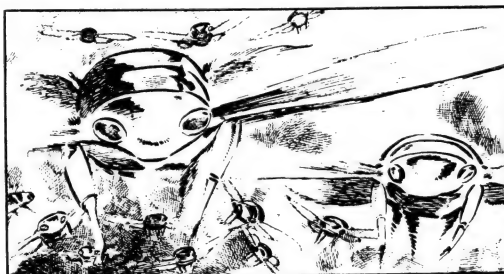


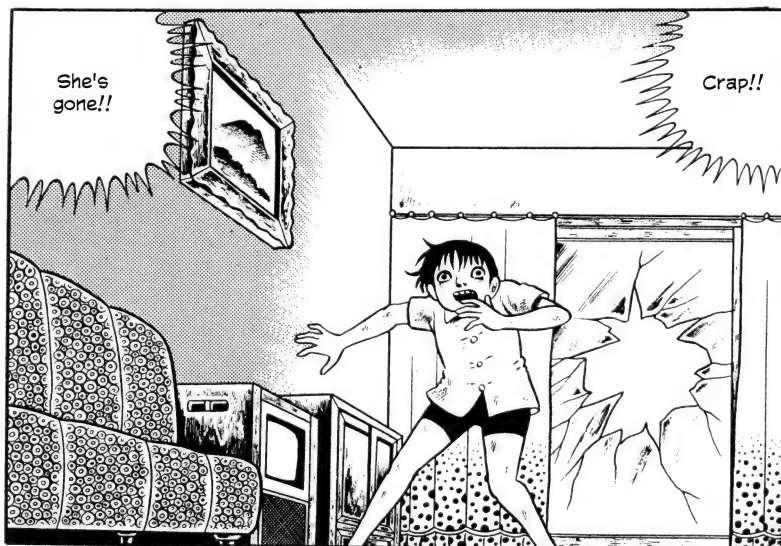






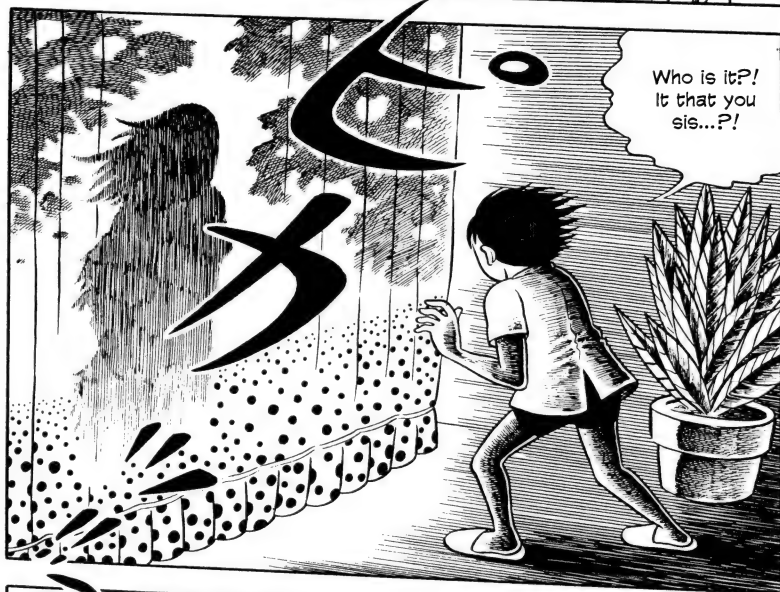
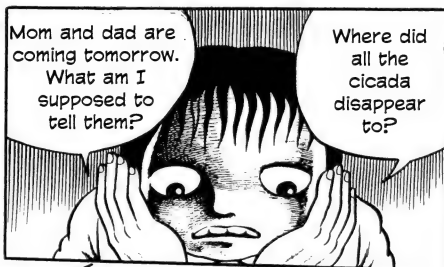
Before I knew it, I
lost consciousness
from the fierce
attacks of the
large swarm
of cicada...

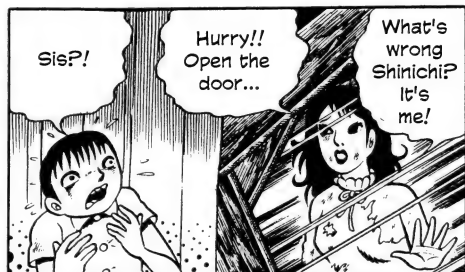
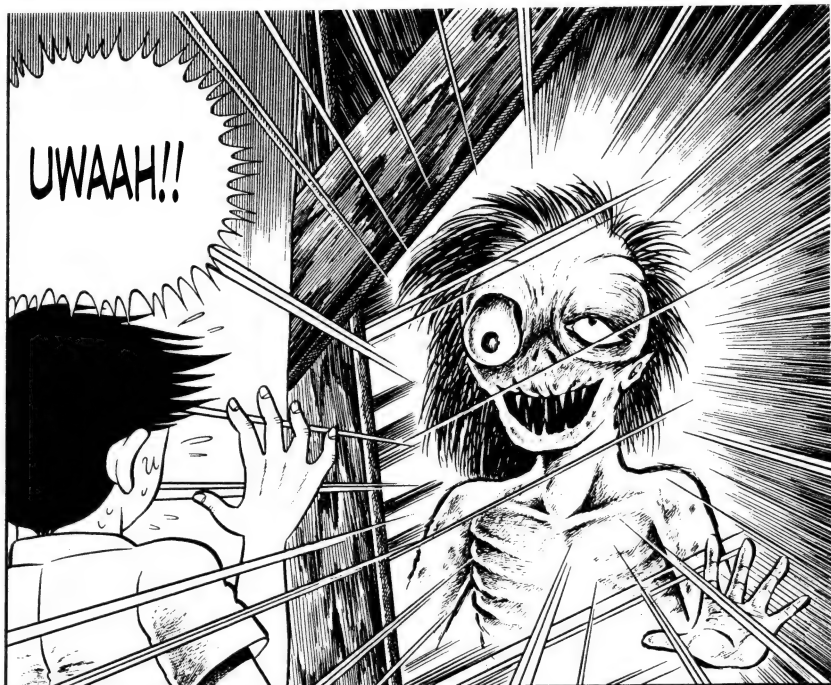


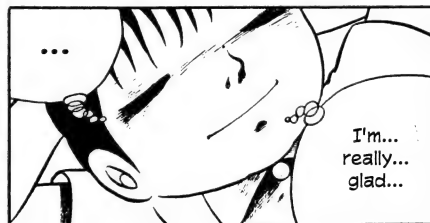


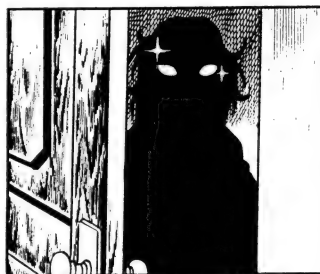
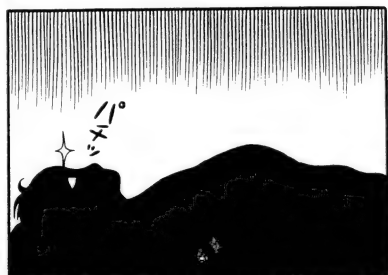
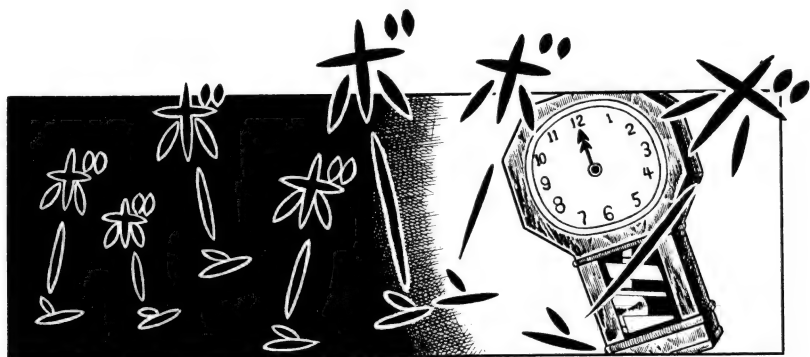


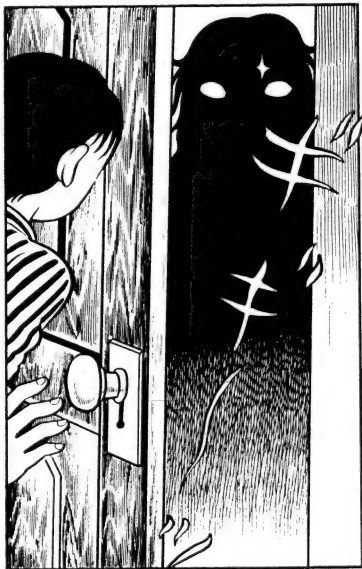
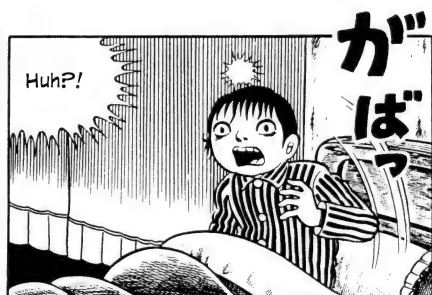
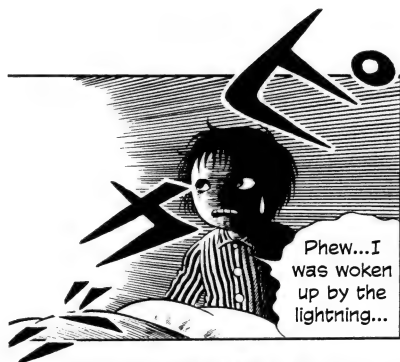


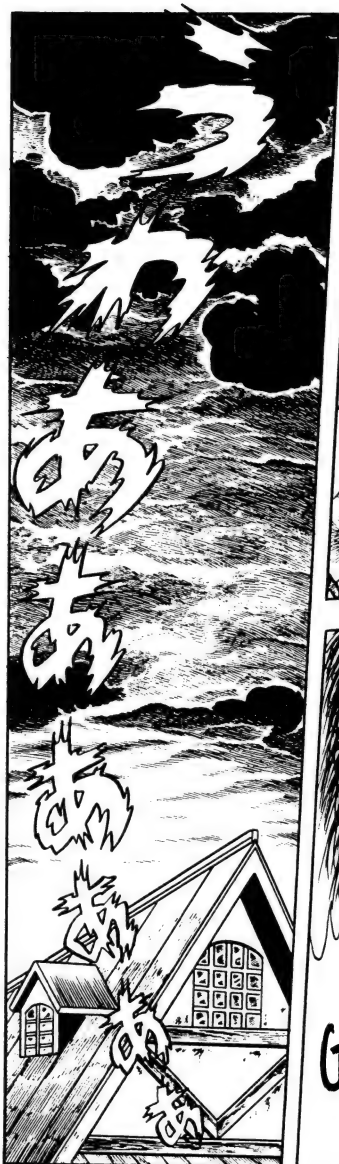


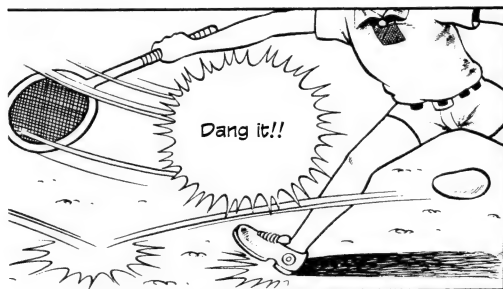
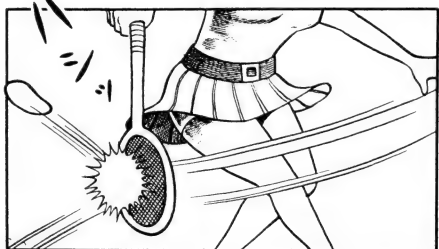
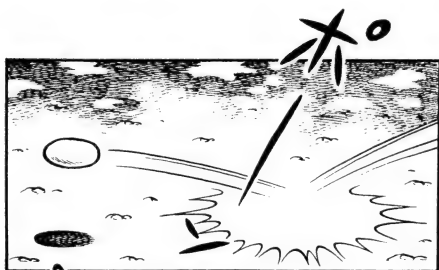


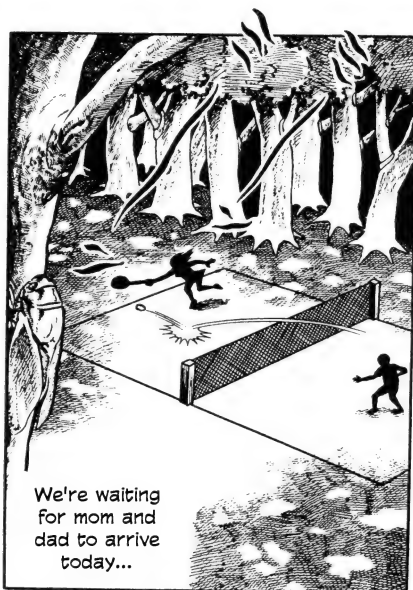




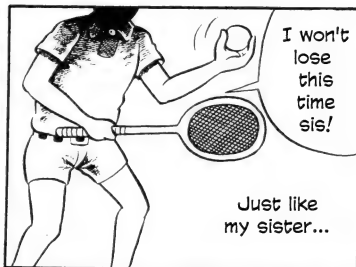








We're waiting
for mom and
dad to arrive
today...



I won't
lose
this
time
sis!

Just like
my sister...



HeeHee...
We'll come
on then
Shinichi...

I have
become a
human-cicada...



Please take a look
around as our
countless friends
sing a song
of joy and
welcome.



So that we
can make
them join
us...

- THE END -

Lesser Known Hino Works Part 1

Fantasies of the Afterlife



This is a work that depicts the views of various peoples from different countries and regions on the afterlife. Although Hino did the illustrations the text was written by someone else. I think it gives a unique glimpse into Hino's views on life after death. Hino wrote "Panorama of Hell" and "Red Snake" in his late 30's, but after becoming seriously ill and preparing for his own death, he read a commentary on the Heart Sutra, as perhaps tried to cling to some part of living. The words that stood out for Hino and impressed him the most were "no increase or decrease". In other words, it means that even when or bodies perish, they will always remain part of the world, even if our form changes. We will die and lose consciousness, but they will remain in some other form, but what makes us who we are will remain the same. Such views on life and death are also depicted in Hino's works "The Living Corpse" and "The Dead Girl". About 20 years ago, I happened to find these luxurious full color pieces from "Fantasies of the Afterlife" for sale through Mandarake. I asked Hino, why they showed up for sale. He said that when he was around 50 years old he started his own web-site and from that received a phone call from the son of the president of Madarake asking if he'd be interested in selling any original drawings. At that time the popularity of horror magazines was declining and with no clear future, he decided to put them up for sale.

Cicada Forest

Commentary by Hiroki Terai

One of the most frequent tropes in Hino's stories is the overwhelming absurdity of the story. The usual case is good people are suddenly attacked by some monster or other and suffer greatly. "Cicada Forest" follows this exact formula. The story opens with a woman swimming in a pool near a house, while her brother Shinichi lays in a hammock taking a nap. Shinichi explains that the two of them spend their summer vacation at the villa together. The scene where the sister screams at the sight of so many cicada shells suggests that the two of them are children of wealthy people who are more used to urban, city life. If you spent most of your childhood in the city, have you ever experienced an overwhelming sense of anxiety or fear while on a camping trip? Indeed this story is the very embodiment of the "threat" that nature seems to pose to young boy and girls. The scene in which Shinichi rushes to his sister after hearing her screams, mistaking the swarm of cicadas clinging to her for a single giant cicada is symbolic of this. Shinichi tries to take care of his sister, who is lying on her bed in a bedroom on the second floor of the villa, when suddenly a swarm of cicadas flies in front of her.

From this point on, the story is filled with a sense of urgency reminiscent of animal panic movies such as Byron Haskin's "The Naked Jungle" (1954) and Alfred Hitchcock's "The Birds" (1963). The two escape to the first floor of the house, but Shinichi loses consciousness as he watches his sister, being attacked by a swarm of cicadas cries out for help. It is at this point, most readers will realize that true terror is just around the corner for Shinichi.

Shinichi regains consciousness and realizes his sister is missing and begins looking for her, but can't find her anywhere. Three days pass, and as a thunderous storm moves in, Shinichi wonders how he will explain her disappearance to their parents, who will arrive at the villa the next day. Suddenly Shinichi sees her and she has the appearance of a monster, but this is more just symbolizing his fears and anxiety. Relieved at her sudden return, the two of them go to bed. The sister awakens as the clock strikes midnight and attacks Shinichi, who himself was awakened by the thunder storm. The story ends with the two of them playing tennis and waiting for their parents. The story does not show the faces of the now semi-human siblings, whether they have turned into cicadas or into the monster that Shinichi saw when his sister returned.

Maybe, their faces did not change at all. Being that it would be easier for them to get closer to their parents and turn them also. For Hino who was raised in Tokyo, the vast natural landscape was not a comforting environment, but an unknowable and eerie place. This is evidenced by the fact that many of Hino's stories, which almost always take an absurd twist, are often set in rural villages and mountains.

For the entirety of human history, people have suffered from nature in absurd and strange ways. Perhaps why many people have equated nature with God and feared and respected it. In fact this story in a way is Hino's reverence for nature.

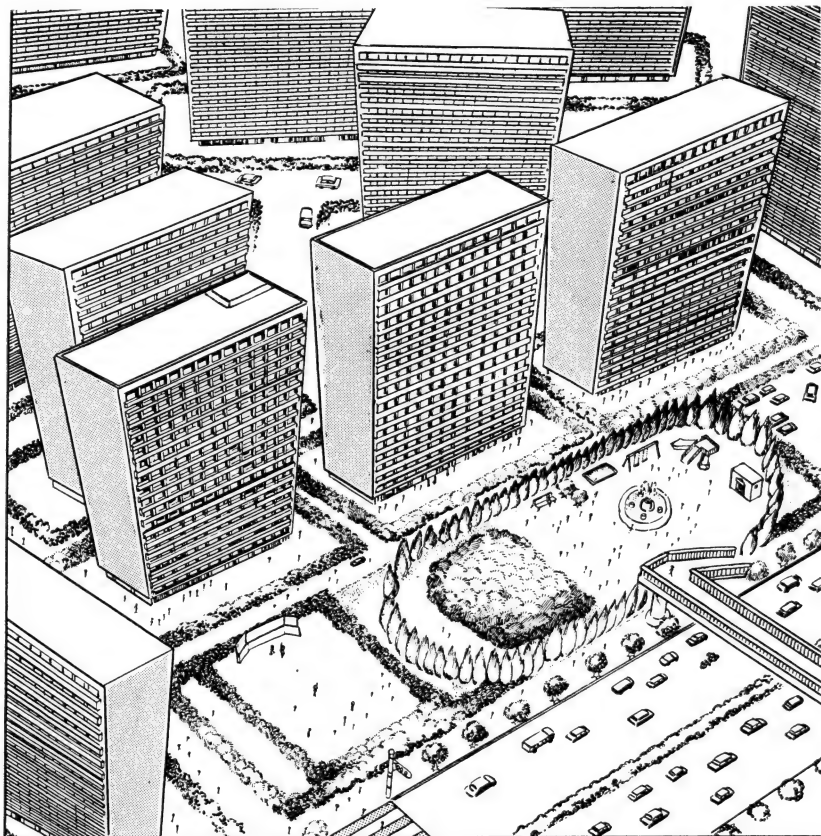
地獄へのエレベーター

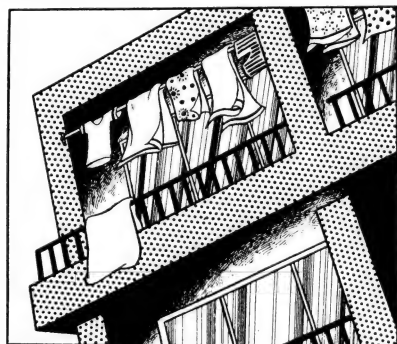
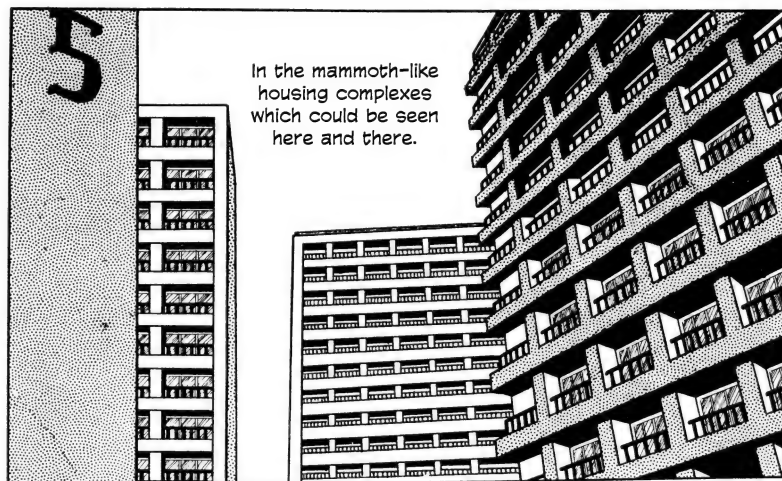
Published in 1975.
A young boy living
in an apartment complex
takes the elevator to
a baseball game, but
the elevator also is
inhabited by various
monsters. The overall
tension that emanates from
this work has been said
to have heavily
influenced Junji Ito's
manga.

Reprinted from the 3rd issue of "Weekly Shonen Action" (Futabasha)

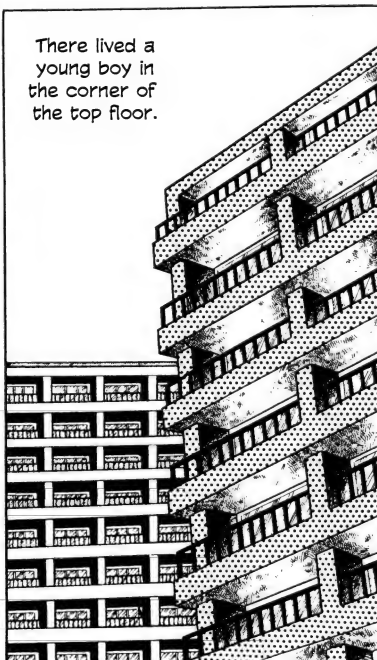
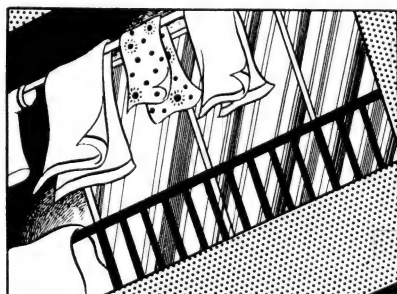
ELEVATOR TO HELL

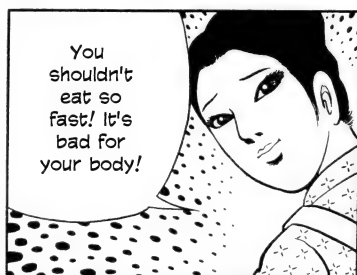


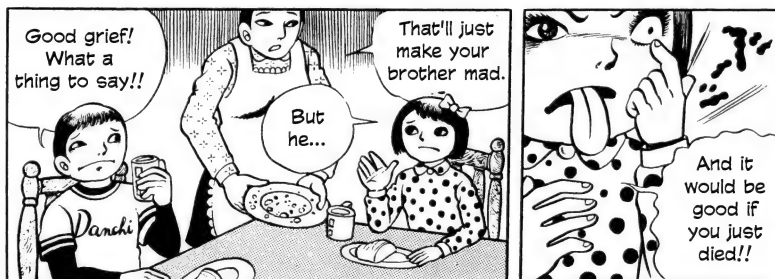


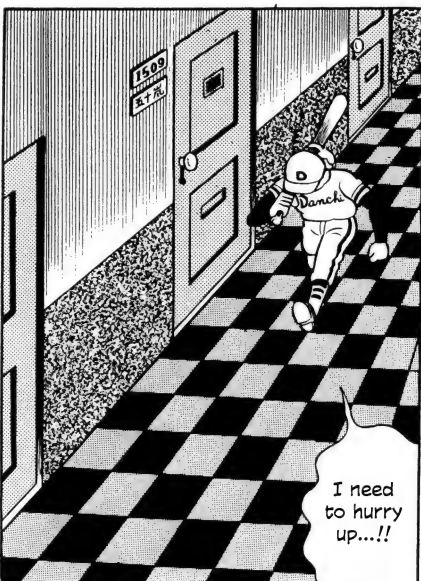


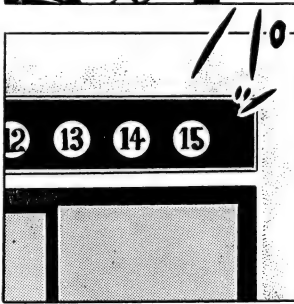
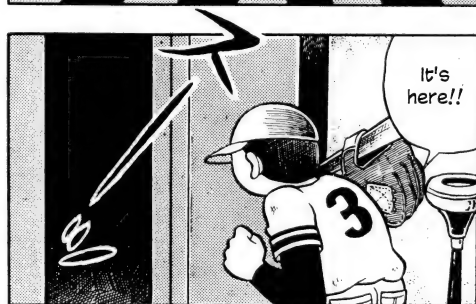
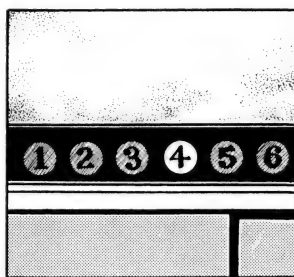
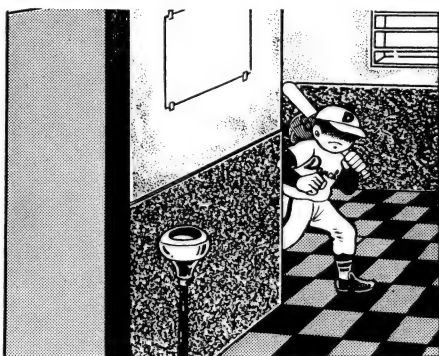
There lived a young boy in the corner of the top floor.

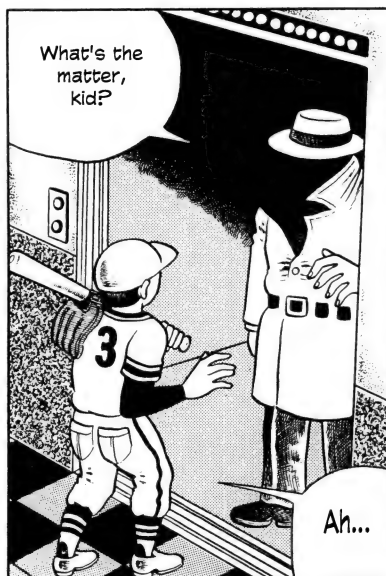


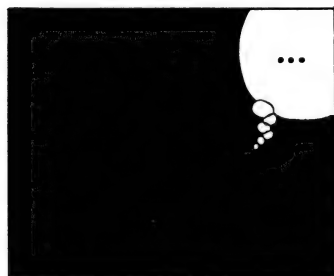
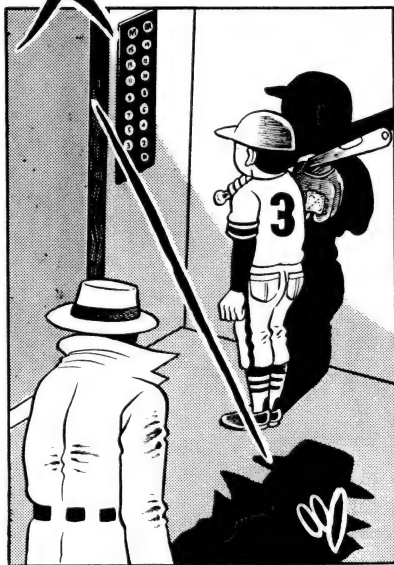


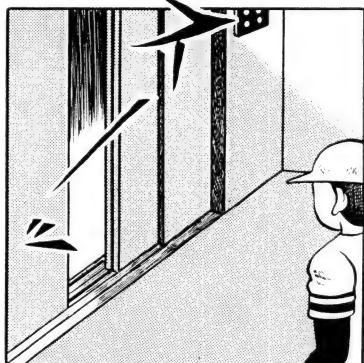
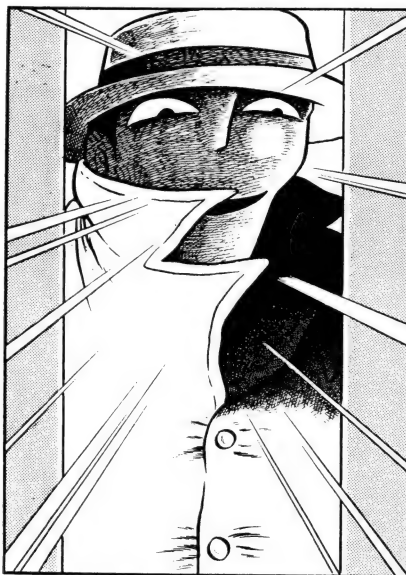
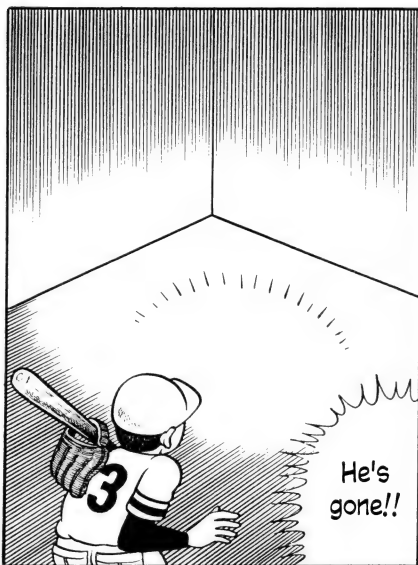


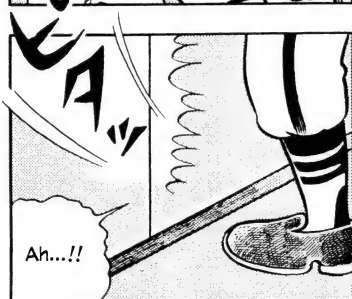


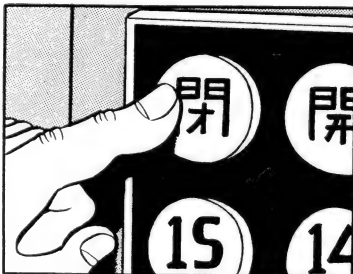
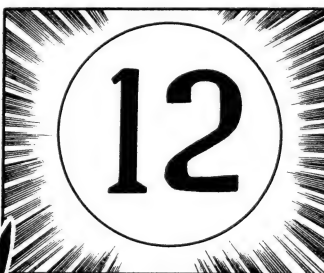
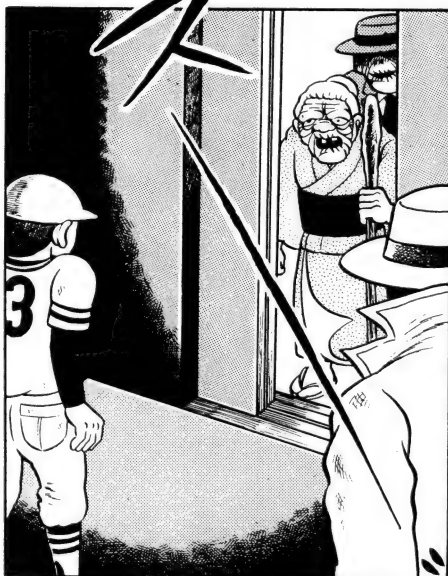




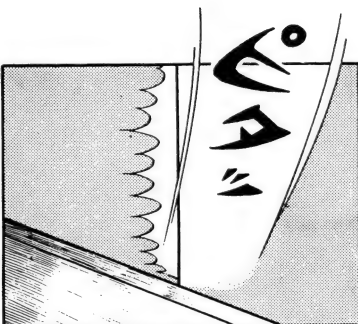


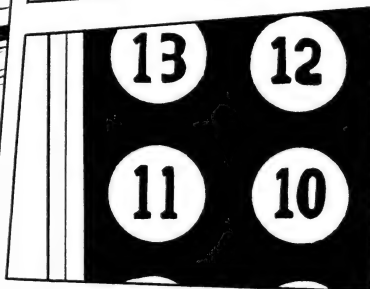
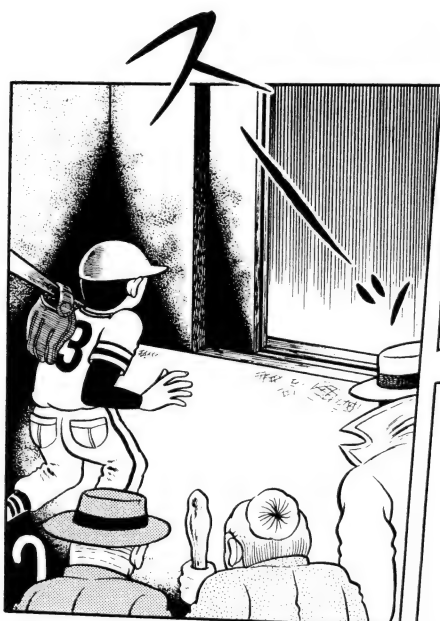




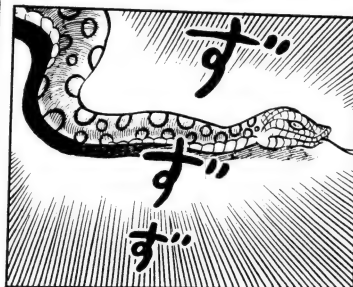
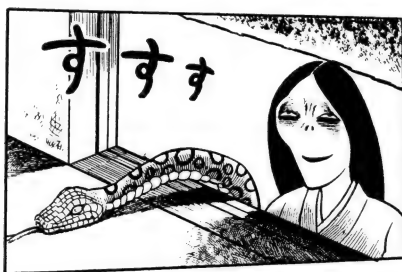


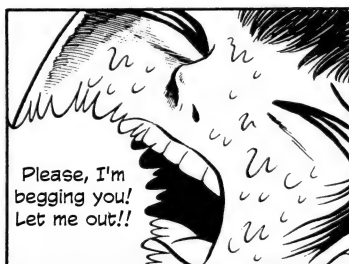
CLOSE





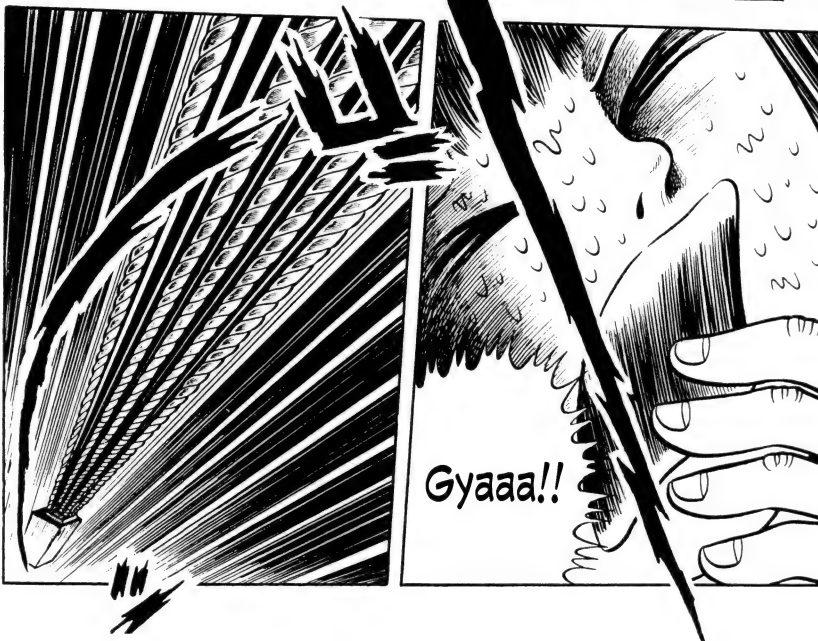


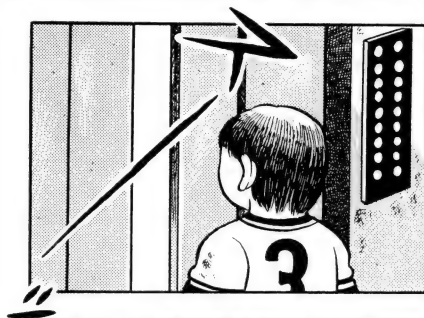








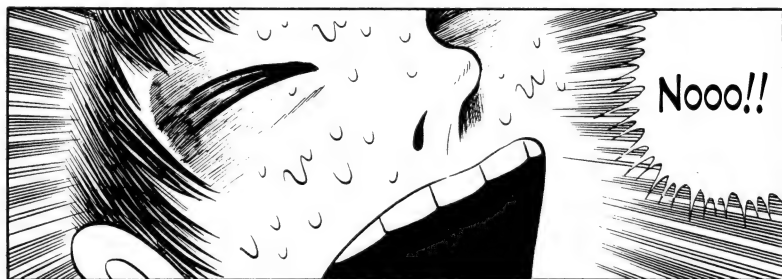


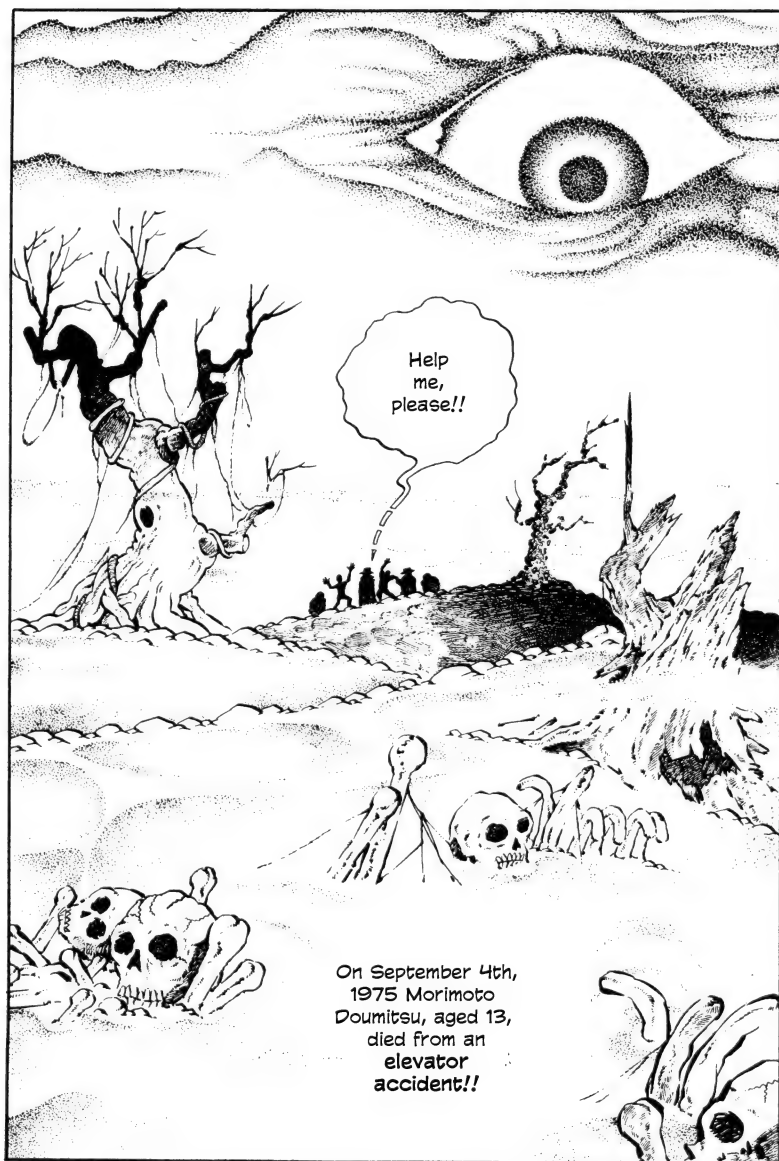


OPEN



Uwaa...!!
Wh...
What is
this...?!
Where am
I...?!!





On September 4th,
1975 Morimoto
Doumitsu, aged 13,
died from an
elevator
accident!!



Elevator to Hell

Commentary by Hiroki Terai

Hino has worked on so many horror manga, but the supernatural elements in most of his works are monsters born from grudges, resentments or are simply unidentified creatures, and there are surprisingly few spiritual beings.

"Elevator to Hell" is a traditional horror story with ghosts, which is rare for a Hino tale. The story is set in a large apartment building. A young boy, who lives on the top floor, is eating hurriedly in preparation for his baseball game. His sister, to come along to the game, and quickly gets angry when her brother says she can't come along. She's so mad, she curses him by saying, "I hope you get possessed by the Grim Reaper and die." At the time, she probably never imagined that this would actually happen. Within a few panels, she is shocked to see the vision of a ghost standing behind him, but perhaps it was her words that attracted the ghosts. He leaves and waits in front of the elevator door, and when it opens, a creepy man is already inside. When the elevator lights go out and come back on, the man has disappeared, and when the doors open he reappears. At this point in the story, he must have already been "possessed" by the ghosts. The elevator stops again and new spectators enter. An elderly man and woman with wrinkled faces, who appear to be a married couple and a deformed girl with fangs. After a shock runs through the elevator and it starts to rattle, stopping in between the floors and a woman who is clearly not alive appears enters with a snake. One by one, the people inside the elevator reveal their true nature and corner him with knives in their hands. The fear he must have felt at this moment is almost unimaginable.

What's terrifying in most of Hino's stories is that it's not that criminals or bad people in general face these deserving fates, but rather that it's ordinary, good people suddenly encounter the strange and the bizarre.

When he suddenly realizes he has reached the basement, he tries to escape, but the elevator doors won't open. The elevator had gone past the basement level. It was, because in fact, he was in an elevator to Hell. Hino depicts the apartments elevator as the residence of the most forsaken souls...the spiritual edge of society.

In his portrayal, spirits inhabit certain places, and elevators act as gateways to these supernatural locations.

This story was drawn in 1975. At the time, Japan's modernization was progressing rapidly and these apartments were thought of as state-of-the-art housing. Hino sets this ghost tale in one of these mammoth apartment complexes to show how modernization was stripping away our sense of place and time, allowing spirits to seep into modern life.

The elevator...a confined, isolated space...is the perfect setting for a ghost story. It heightens the sense of loneliness and unease. Even in modern times, elevators have been depicted as gateways to other worlds, even in urban myths.

The elevator is no longer just a machine...it's been "updated" into a symbolic entrance to the strange and supernatural.

Hideshi Hino was already aware of that potential of exploring this train of thought way back then.

太郎とブラック小僧

Published in 1976.

A bullied child named Taro meets the Black Boy and through him he sets out to get even with his tormentors... Set against the backdrop of a rural mountain village, this beautiful tale captures the pure innocence and the hidden malice within children.

From "Weekly Shonen Sunday" Special Issue, June 15th (Shogakukan)

TARO AND THE BLACK BOY

A MYSTERIOUS FAIRY TALE

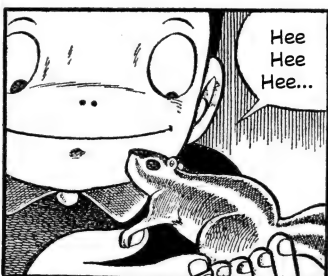
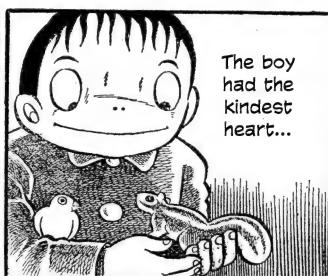
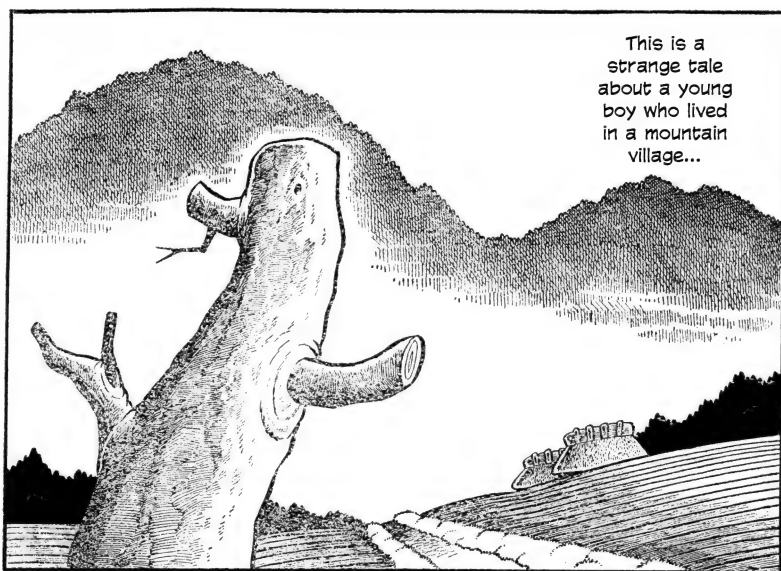


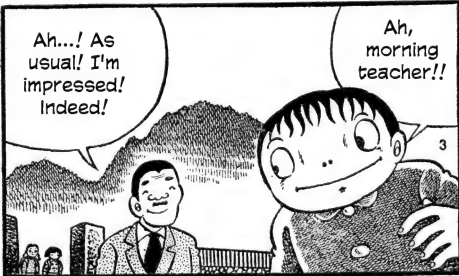
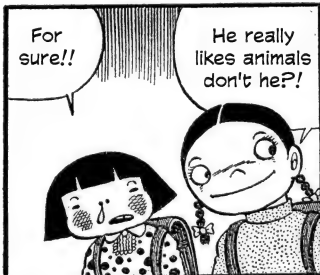
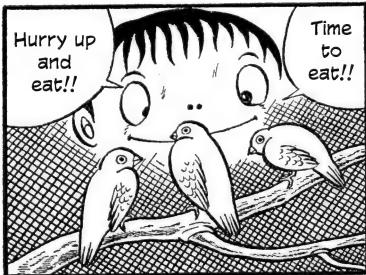
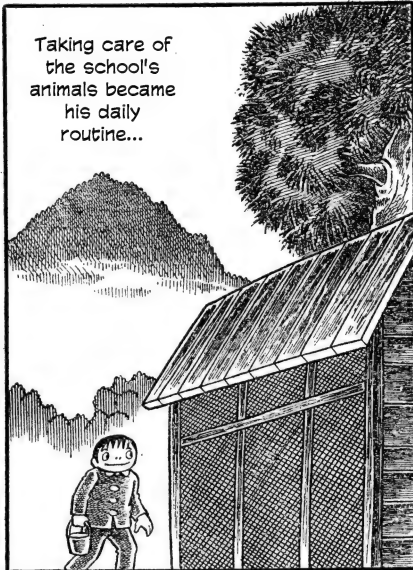
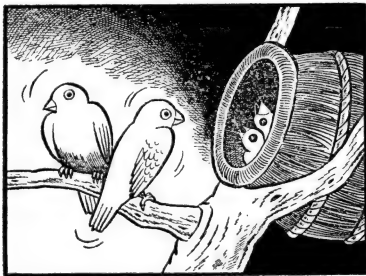
The black boy with strange powers has appeared!!

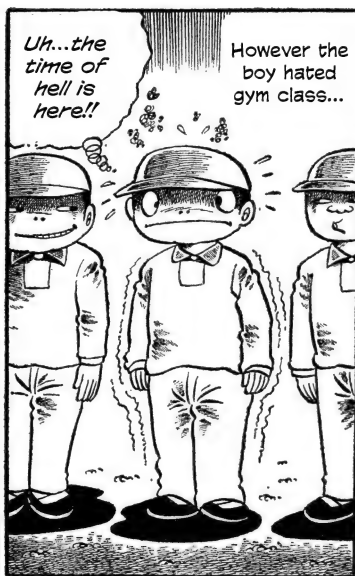
I can do it with my mysterious powers

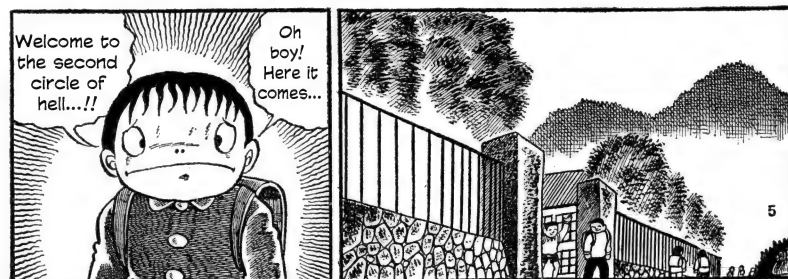
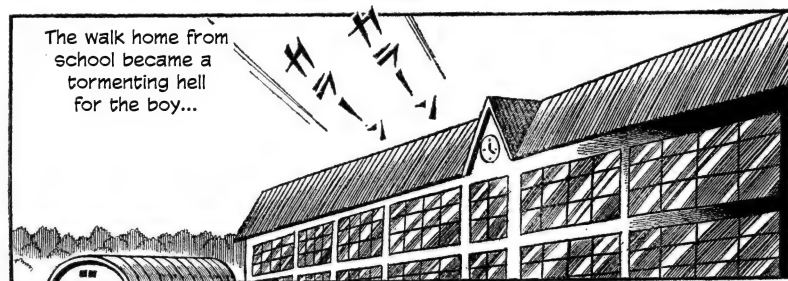
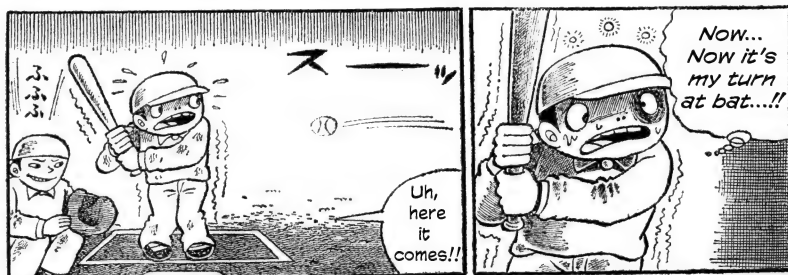
Make a wish and I can grant anything!

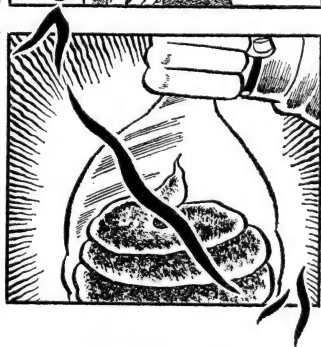
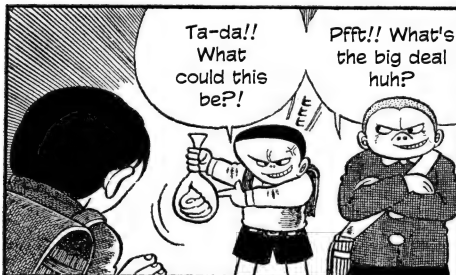
白野日出志

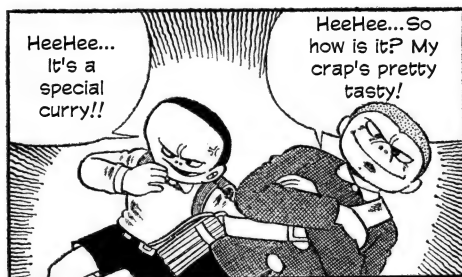


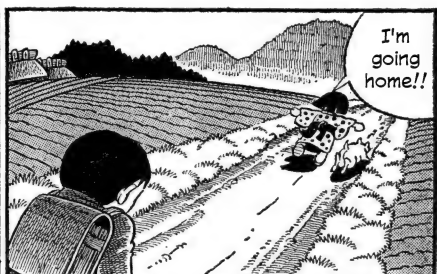
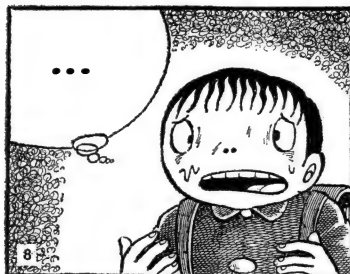


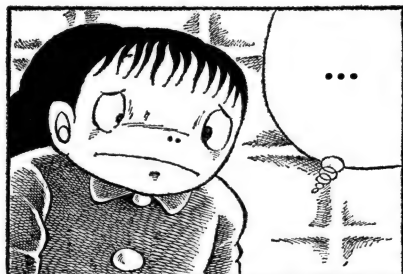
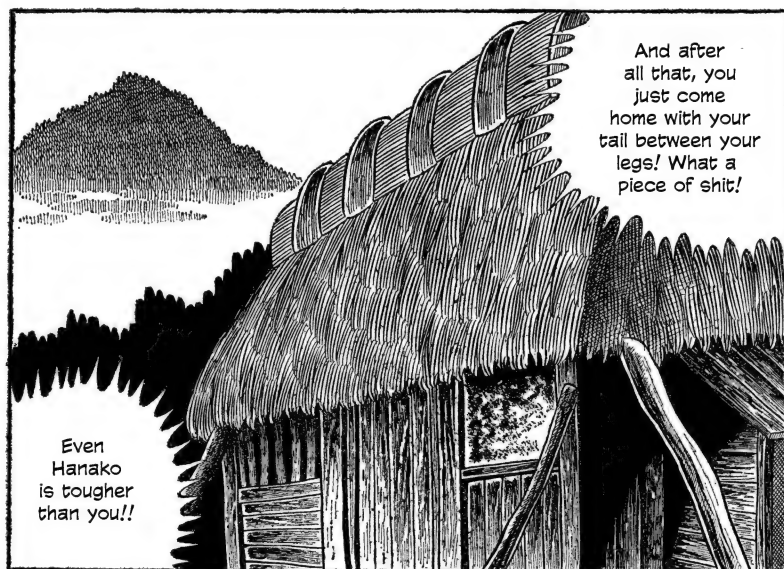






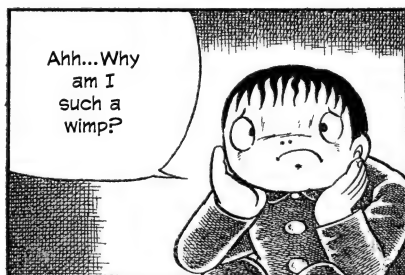




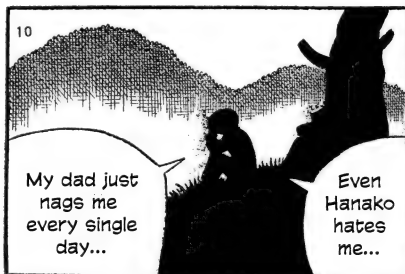




The boy would often climb the mountain behind his house to sit and sigh...

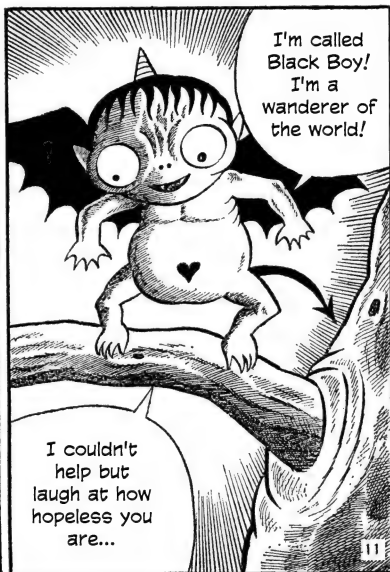
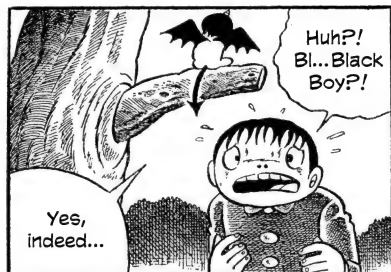


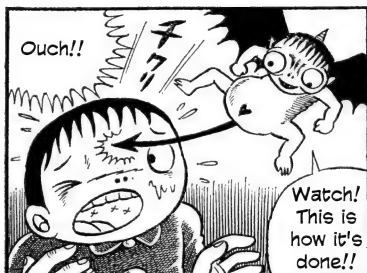
Ahh...Why am I such a wimp?



10
My dad just nags me every single day...

Even Hanako hates me...







And so the next morning arrived...



Hey!! Dad!!
Mom!!
Grandma!!
Grandpa!!



It's morning!!



I'm here and
I'm stronger
than ever!
Well, I'm off
to school!



What
in
the
world!

Wh-
what
did
you
say?!

Yikes!!



Well, guess
he took
all my
nagging to
heart...

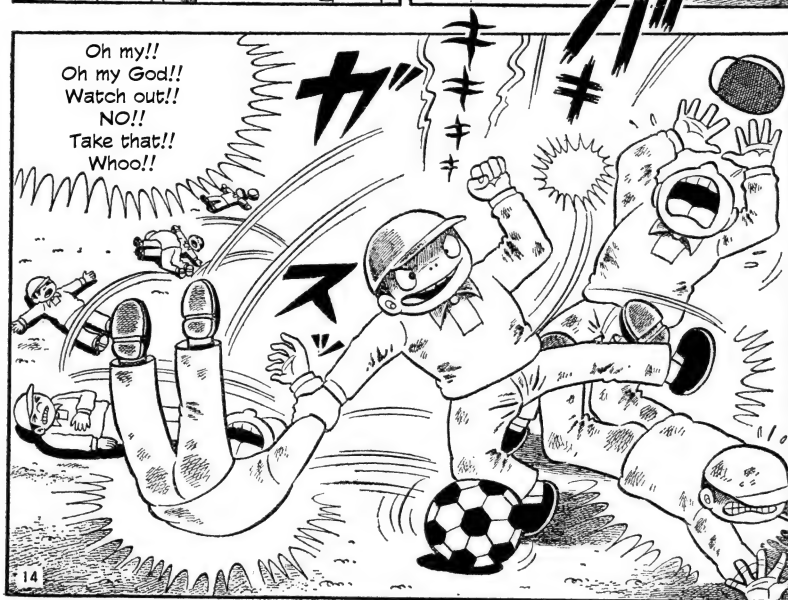
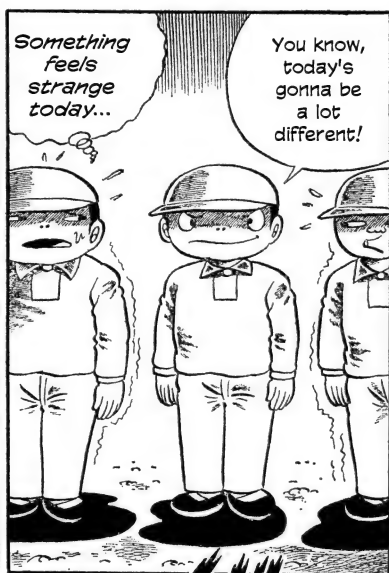
Um,
dear...

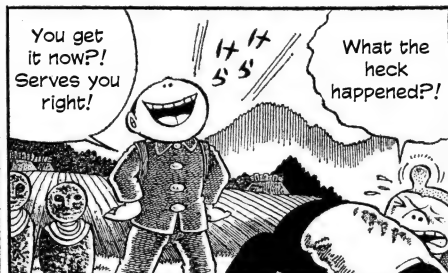
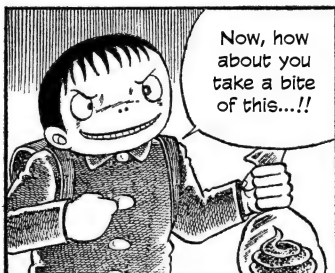


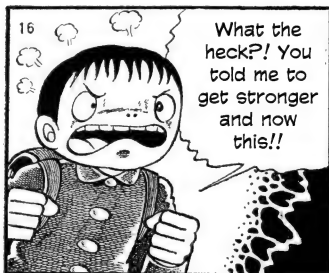
Get
lost!!

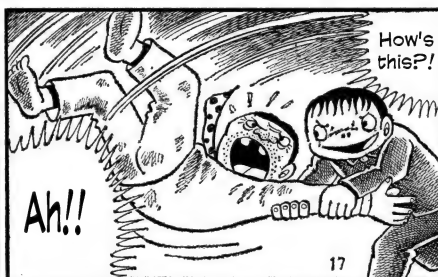
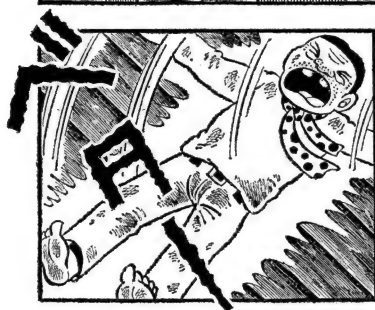
Oh my!
Without
his
break-
fast!!

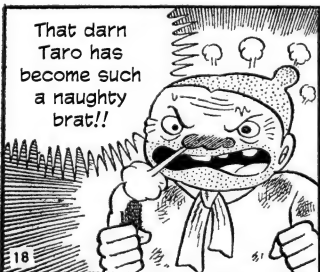
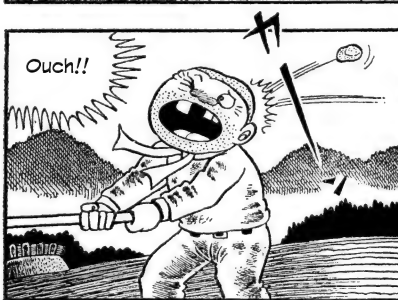
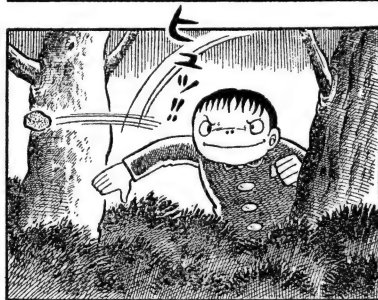
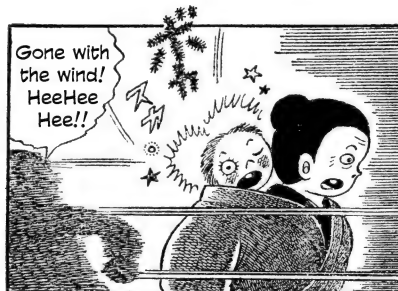
13



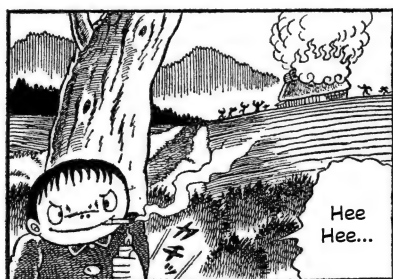
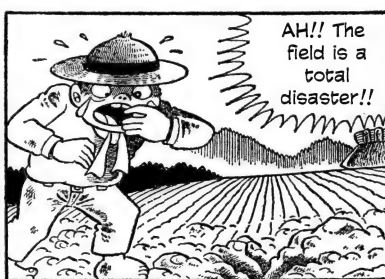




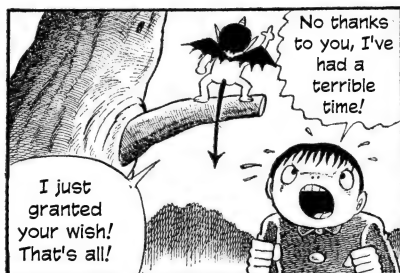
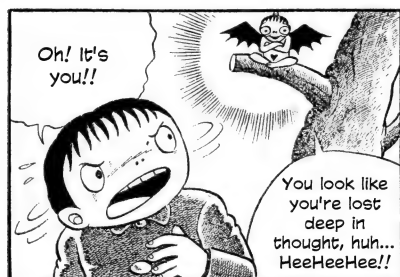


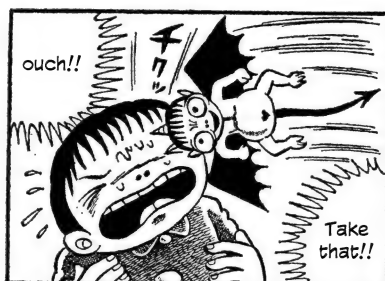
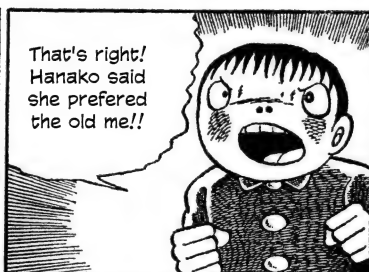


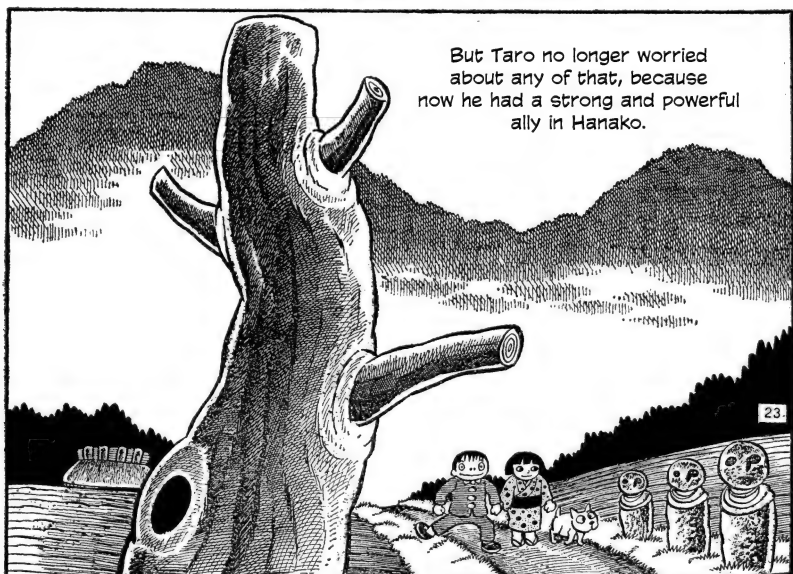
*Gonbei - Can be used as derogatory term for country people or farmers











- THE END -

Taro and the Black Boy

Commentary by Hiroki Terai

"Taro and the Black Boy" is a story that will appeal to any and all readers who themselves were bullied as a child. The story is set in a mountain village and the main protagonist, Uchida Taro, is a gentle, kind-hearted boy who loves animals, but is extremely terrible at sports and is always the laughing stock of children during gym class. Every day as Taro makes his way home from school, he is targeted by the bullies Gonta and Konkichi. In the story, he is subjected to Gonta picking boogers and rubbing them on his face to having feces poured over his head. Hanako, who happens to be passing by, chases Gonta and Konkichi away and then tells Taro, "I hate you so much," which is the opposite of Hanako's true affection for Taro. Seeing that if Hanako really hated Taro, she wouldn't have tried to stop the bullying, even though it doing this could have affected her. Her attempt to push Taro away is an expression of her wish for him not to give in to the bullies. One day while lamenting this constant bullying, a mysterious being called Black Boy appears before Taro and the Black Boy grants his wish to become stronger. Next day, an intense sense of confidence begins to grow in Taro. With his changed attitude, Taro goes on a rampage during soccer class, defeating Gonta and Konkichi, and then retaliating by forcing them to eat his own feces. Hanako, who happens to be passing by, scorns Taro, calling him a "violent person." By "becoming strong," Hanako does not mean the physical strength to beat up others, but rather a strong mind and will that would make someone not be a target for bullies. The delicate feelings of friendship and affection that are unique to children are beautifully depicted in this work. After this encounter, as if to vent his frustration at being bullied, Taro goes on a rampage against his family and the villagers.

He repeatedly becomes violent towards the people around him. With his last act being setting fire to a house before the villagers have had enough and beat him up, and finally he once again gets scolded by Hanako. In most cases, when people carry out acts of retaliation, they initially feel a sense of pleasure, but it gradually escalates until they are shunned and isolated by those around them. This work simplifies this situation. Suddenly the Black Boy again appears before Taro, who is now in despair over his situation and Taro begs him to change him back to the way he was. The Black Boy listens to Taro's request and leaves with a nasty remark, "You'll get bullied again!", and Taro is bullied again every day. However, the story ends with Taro no longer having to worry because he has Hanako on his side. If this were a typical story by Hino, Taro would gain power from the Black Boy and go on a rampage, and eventually die from his choices... but in this story, that is not the case. "Taro and Black Boy" is perhaps a message of support from Hino to any child reading who also suffers from bullying. The Black Boy who appears in the story may symbolize that "the bullied child actually has more power than the bully." The words that Taro says to the departing Black Boy, "being bullied was way easier..." are true. This is because, as we can see from the story, bullying others usually leads to one's own destruction.

性 ル ス マ ン 異 聞

Published in 1979
A salesman named
Kinno, brings his
wares to an
apartment complex
where a woman fantasizes
about having an
affair.

Soon she is overtaken
with pleasure from
the vibrator he sells.

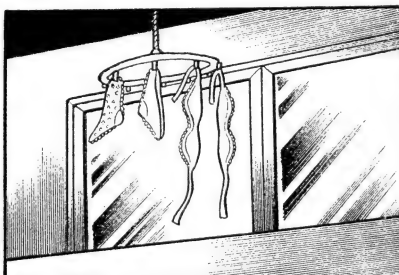
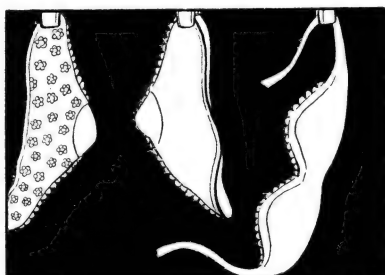
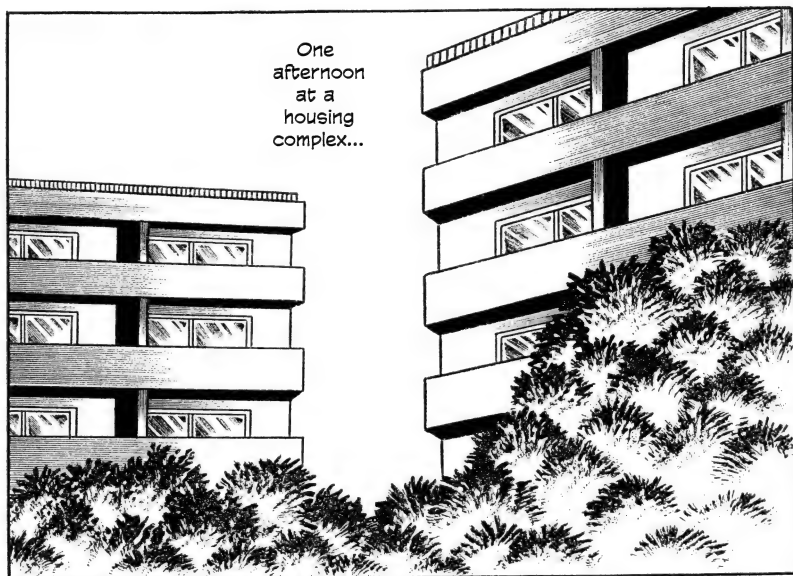
A unique work of
Hino's filled with
nonsense and a very
surprising ending.

Reprinted from "Monthly Nudie COMICS
(Kasakura Publishing Co., Ltd)
January, issue 1

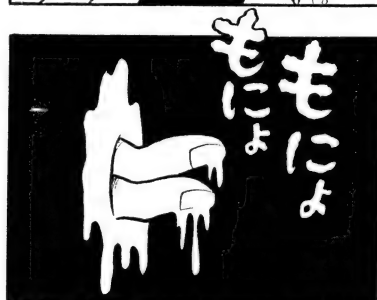
TALE OF THE SEX SALESMAN

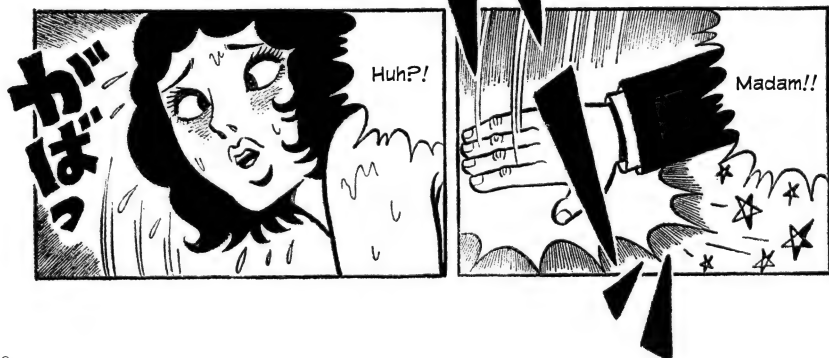
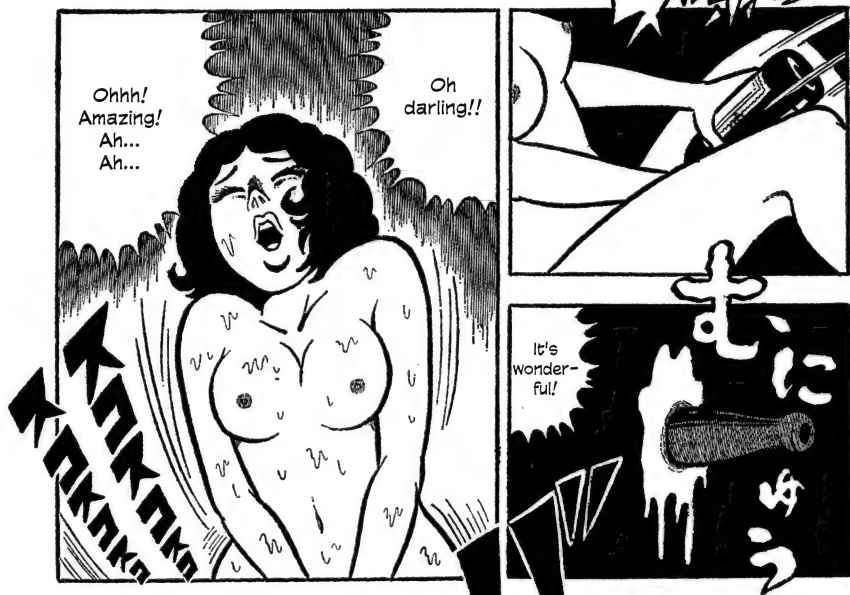


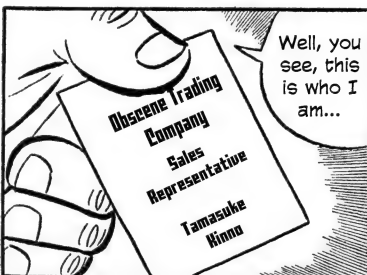
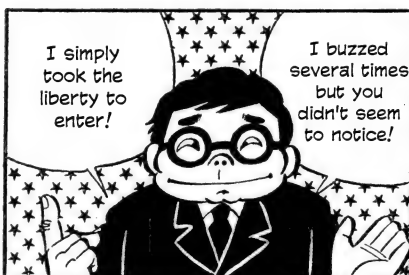
日野日出志

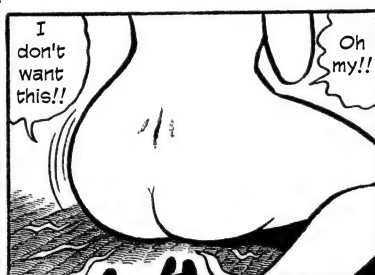


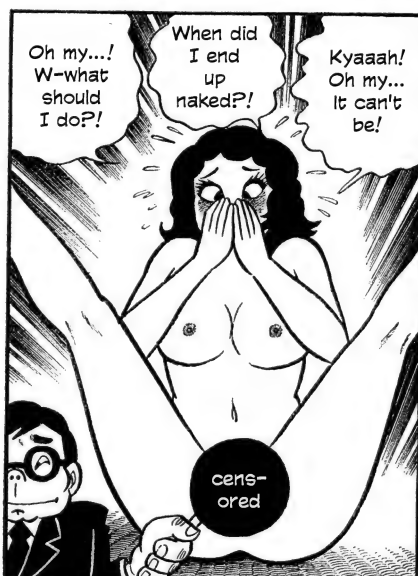




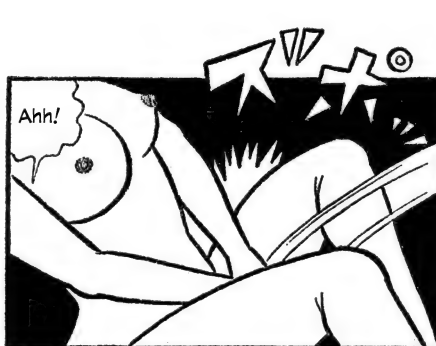




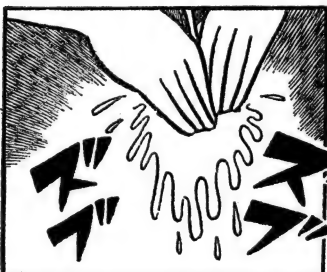


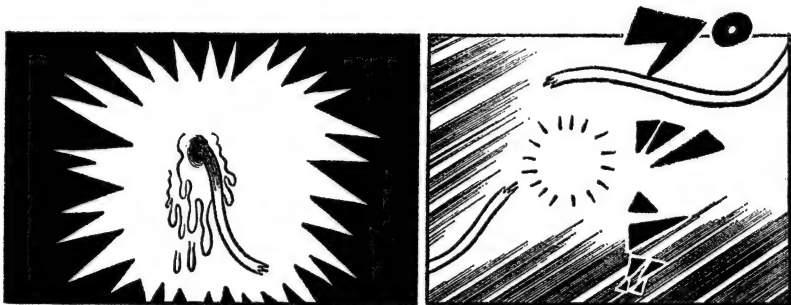


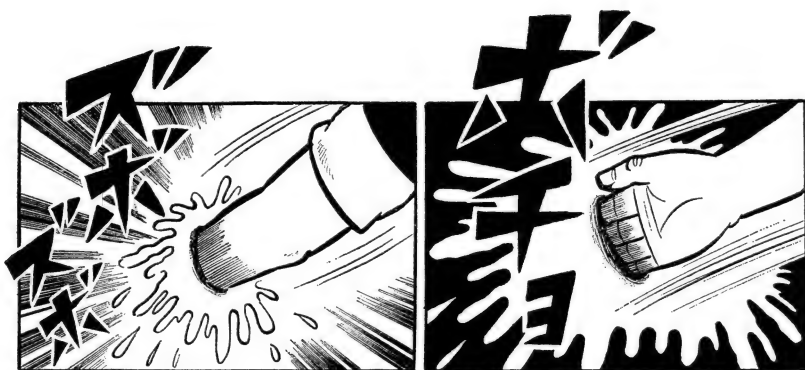




Oh no! my merchandise! You're gonna buy that, right?



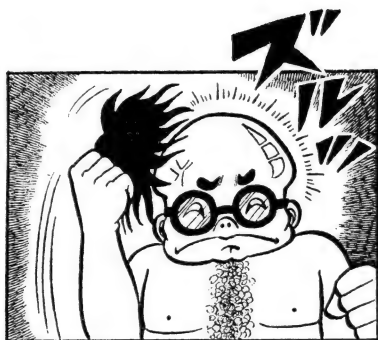








When I
get
angry my
head
gets all
stiff!!

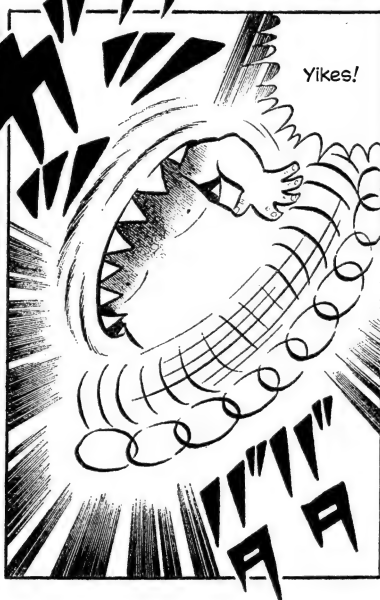


Whoa!
What a
ridiculously
lewd head!



Oh wow!
So
scary!!





Ho Ho
Ho...

I'm the
Crotch-Split
Woman! I
eat men to
survive!!

One
afternoon
at a
housing
complex...

210



Tales of a Sex Salesman

Commentary by Hiroki Terai

"Tales of a Sex Salesman" 1979 was published in the first issue of an erotic manga magazine called 'Monthly Nudie COMICS' (Kasakura Shuppansha). As the name implies, the content is completely dedicated to eroticism. Although some readers may be uncomfortable with Hino's explicitly erotic manga, it was common in those days for manga artists to work on multiple works at the same time, and it was not unusual for them to write manga in completely different genres from their usual work.

In an apartment complex in the early afternoon, a woman laying about, drinking beer and reading a magazine article on affairs, dreams of having one herself. Since the apartment complexes at that time were mainly occupied by young households, they were often used as the setting for pornographic films. It was also during this period that the custom of swinging and adultery as a kind of game was born. In this work, a woman masturbates with at first her fingers and than a beer bottle, which is "strangely attractive". A man wearing glasses suddenly appears in front of the masturbating woman and offers her his business card.

Many readers must have laughed at this sudden appearance of the man. It can only be assumed that the reason why Kinno visited the woman even though he did not have an appointment was because the woman's sexual "noises" were echoing throughout the apartment complex.

The woman is somewhat embarrassed by the electric vibrator that Kinno takes out of his bag, but when her crotch, which already contains a beer bottle, is exposed and the electric vibrator is shown undulating, her body instantly began to tingle. What follows is a wild ride as the pleased woman buries the electric vibrator deep inside herself.

Kinno then tries to take out the electric vibrator.

He thrusts his fingers into the woman's pubic area, which causes her indescribable pleasure. Despite Kinno taking out the vibrator, the woman is now pleasuring herself with all the electric vibrators he was selling. Angered by the woman Kinno's head changes into the shape of an erect phallic form and he starts to assault the woman's pubic region, but this is where the big twist occurs. The woman's vulva transforms into a mouth with fangs and swallows Kinno whole. At the end of the story, it is revealed that the woman is a yokai that lives by eating men. The name "Crotch-Split Woman" may well be an homage to the "Slit-Mouthed Woman," which caused a sensation at the time.

Due to this story being published in an erotic manga magazine and its extremely nonsensical content, "Tales of a Sex Salesman" is rarely mentioned as a work of Mr. Hino. However, when one reads this work, one can strongly sense the theme of "the passion of an oppressed woman," a theme that frequently appears in Mr. Hino's works. In most pornographic works, the wives of apartment complexes are used with by their male partners, and their infidelity is revealed to both their "masters" and to the world at large.

They are treated as sex toys, so to speak. In "Tales of a Sex Salesman" the story is characterized by the fact that the ending is the exact opposite of what one would expect: a woman used by Kinno. At the end of the story, the woman laughing and screaming while spreading her legs is a reminder that "women are not men's sex slaves," and that "it is always men who are less aware of a woman's true sexuality".

TWISTED GENTLE- MAN

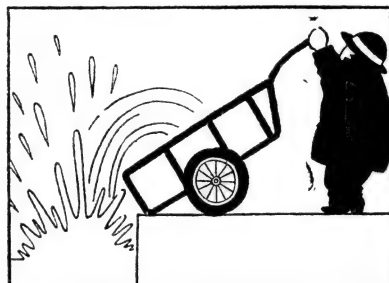
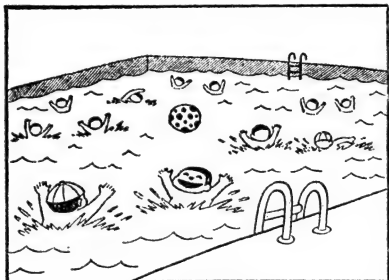
ORIGINALLY PUBLISHED IN 1982,
THIS IS THE ONLY FOUR-PANEL
MANGA HINO-SENSEI HAS DONE
IN HIS ENTIRE 50-PLUS YEARS
AS A MANGA ARTIST.

THE MYSTERIOUS BLACK
GENTLEMAN PROBABLY
CONTINUES TO PLAY HIS
PRANKS EVEN TODAY.

THIS WORK IS A PERFECT
BLEND OF HORROR AND
CYNICISM WITH THE SOLE
PURPOSE OF ENDING
PEOPLE'S LIVES.

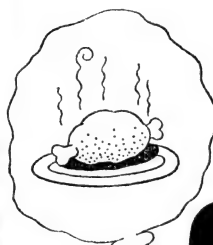
REPRINTED FROM
THE FIRST ISSUE
OF "THE MANGA"
(KISOTENGAI-SHA)

HAVE FUN TOGETHER...

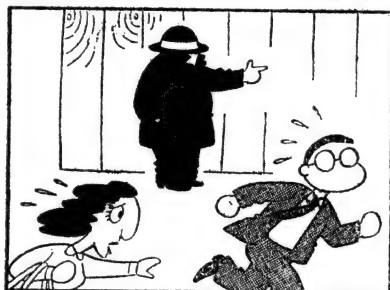


TWISTED GENTLE- MAN

SICK
HUMOR
FOR
SERIOUS
PEOPLE
THAT YOU'LL
WANT
TO GIVE
A TRY!



PICKPOCKET

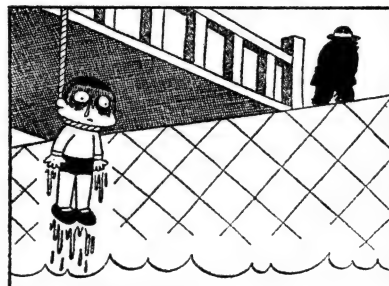
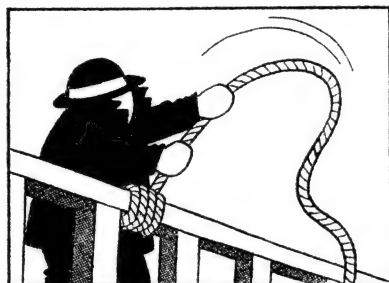
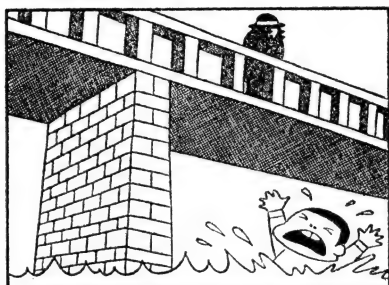
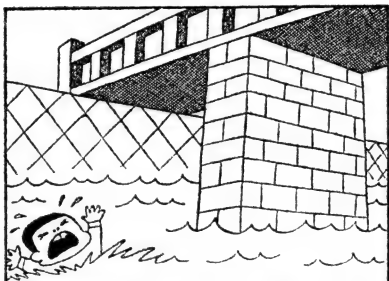


KYAAAAAA!

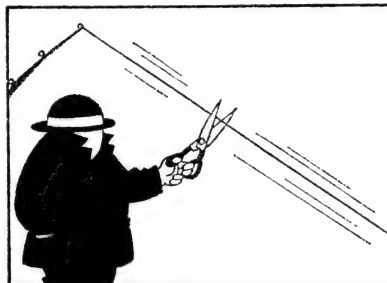


*SULFURIC ACID

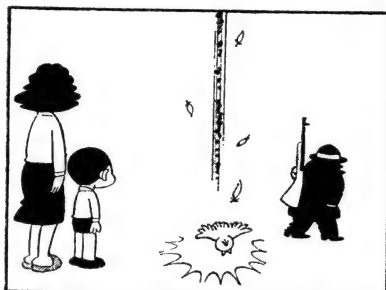
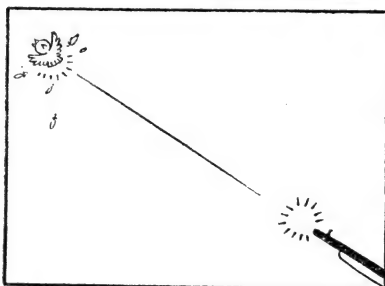
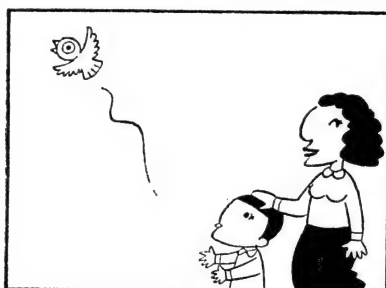
LIFE-SAVER



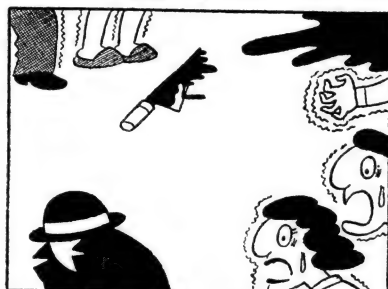
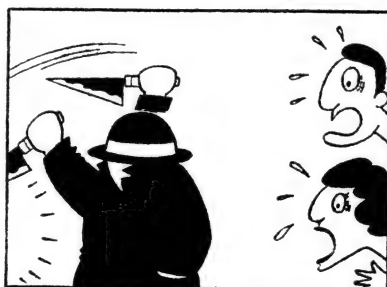
IT'S A BIG ONE! HELP!



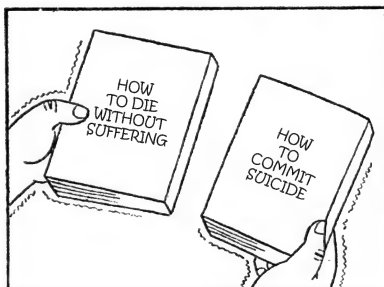
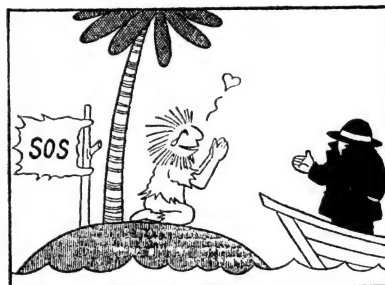
LET IT GO...



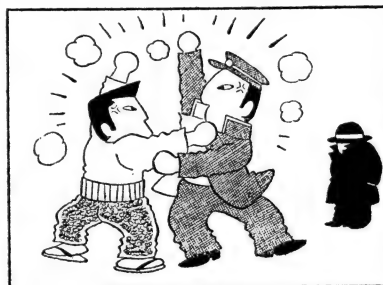
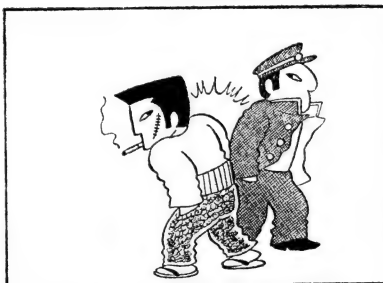
IT'S A GREAT KNIFE!



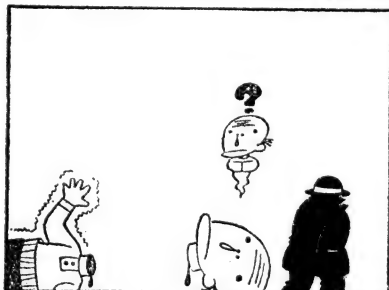
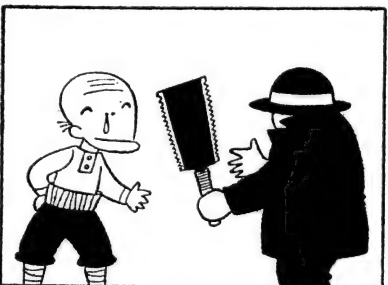
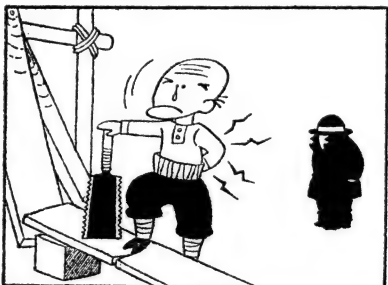
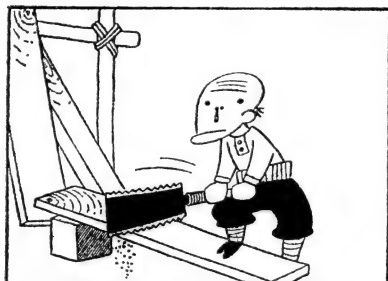
I'VE COME TO SAVE YOU!!



USE THESE



WHAT'S GOING ON?

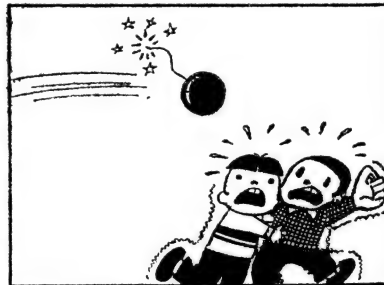
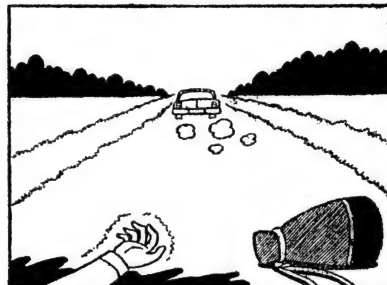
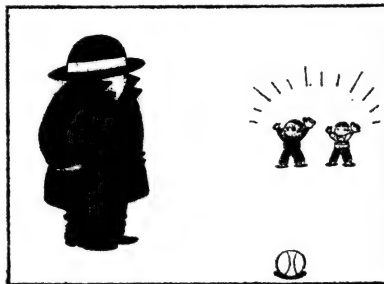
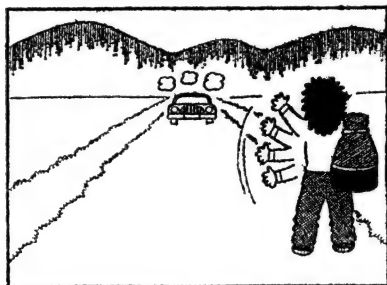
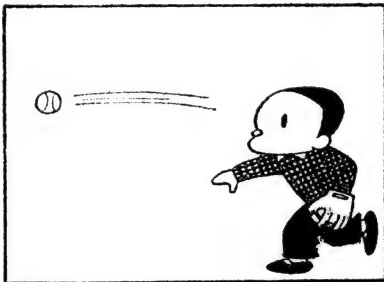
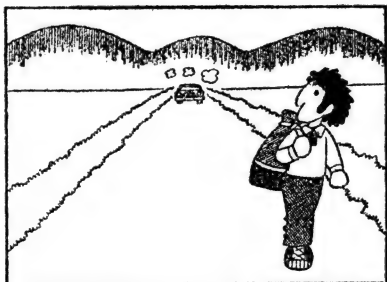


FIRE!

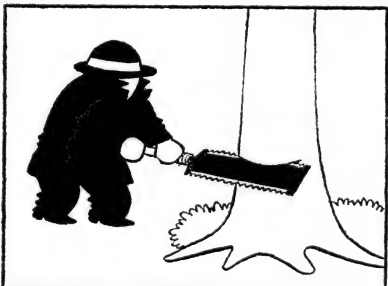
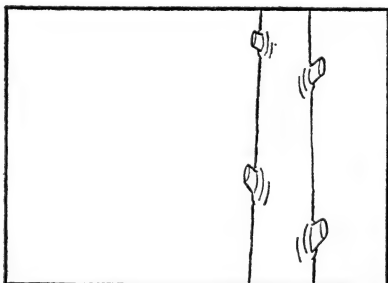
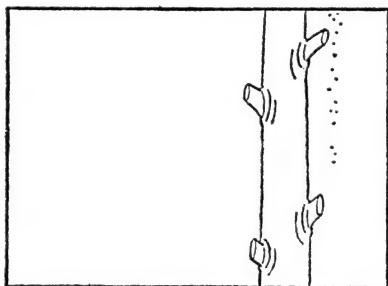


HITCHHIKER

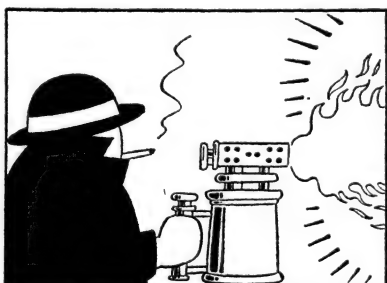
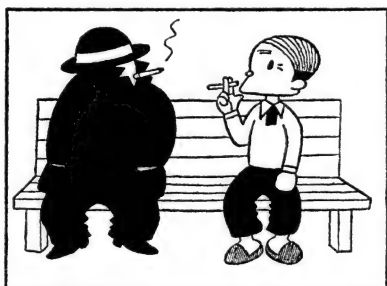
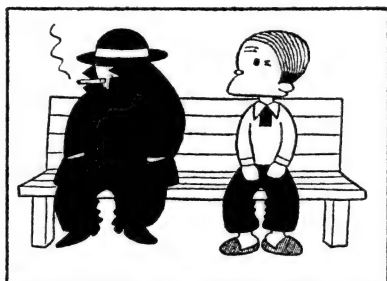
PLEASE THROW US THE BALL!



PRUNING



GOT A LIGHT?



**TWISTED GENTLEMAN
HIDESHI HINO
REAL NAME: CHINO CHIDESHI*
AGE: UNKNOWN
BIRTHPLACE: HELL'S MAIN STREET
PARENTS: DEMON WOMAN AND
HUNGRY GHOST
SPECIAL SKILLS:
STRETCHING MY MOUTH
TO CATCH FLIES,
DYING WHEN EXPOSED
TO SUNLIGHT
SOMEONE I RESPECT:
DEMON KING ENMA**



***HINO'S NAME WRITTEN WITH DIFFERENT KANJI TO MEAN
SOMETHING ALONG THE LINES OF "BLOODY BLOOD-DEATH"**

TWISTED GENTLEMAN

COMMENTARY BY HIROKI TERAJ

HASN'T EVERYONE AT LEAST ONCE HAD THE URGE TO DO SOMETHING FORBIDDEN - TO ENTER AN OFF-LIMITS AREA, TO STEAL SOMEONE'S STUFF, OR EVEN TO STAB SOMEONE WITH A KNIFE? "TWISTED GENTLEMAN," THE ONLY FOUR-PANEL MANGA IN HINO-SENSEI'S CAREER AS A MANGA ARTIST, IS A WORK THAT DEPICTS WHAT MIGHT BE CALLED THE "DARK DESIRE" ALL HUMANS POSSESS. DEPICTING THE CONFUSION OF THOSE AROUND THE PROTAGONIST DUE TO HIS MISCHIEF IS A COMMON PATTERN FOR FOUR-PANEL MANGA, BUT THE MISCHIEF WROUGHT BY HORROR MANGA ARTIST HIDESHI HINO'S "TWISTED GENTLEMAN" IS DISTINCTIVE IN THAT IT ACTUALLY COSTS LIVES. RIGHT ON THE FIRST PAGE, THE TWISTED GENTLEMAN APPEARS AT A SWIMMING POOL FULL OF CHILDREN AND DUMPS A SHARK IN THERE, SO YOU CAN INSTANTLY TELL THAT THIS WORK IS NOT GOING TO BE NORMAL. THIS IS WHERE THE TWISTED GENTLEMAN'S KILLING FEAST BEGINS.

ON THE SECOND PAGE, A DOG BEING TAKEN ON A WALK BY A WOMAN WITH A REFINED APPEARANCE, IS DISSOLVED IN SULFURIC ACID. A TYPICAL MANGA ARTIST WOULD HAVE IT STABBED OR BEATEN TO DEATH WITH A STICK. I AM IMPRESSED BY HINO-SENSEI'S CRUEL IMAGINATION. THE WAY HE THREATENS THE PICKPOCKET AND STEALS THE MONEY HE IS CARRYING AND THEN LEADS THE VICTIMS WHO CHASE HIM IN A FALSE DIRECTION IS ALSO QUITE DESPICABLE.

THE THE THIRD PAGE DEPICTS THE ONLY PRANK IN THE STORY THAT DOES NOT ENDANGER ANYONE'S LIFE. THE LINE OF A FISHERMAN WHO IS PULLING IN A LARGE FISH IS SIMPLY CUT. THE READER FEELS RELIEVED AT THIS POINT, BUT NEXT, HE CARRIES OUT THE CLEARLY MURDEROUS ACT OF TYING A CHILD DROWNING IN THE RIVER TO A BRIDGE WITH A ROPE.

FROM THE FOURTH PAGE ONWARDS, THE MISCHIEF ESCALATES FURTHER: A STREET VENDOR GETS STABBED TO DEATH WITH A KNIFE AND A BIRD JUST SET FREE BY THE CHILD THAT HAD CAUGHT IT GETS SHOT DOWN WITH A RIFLE.

ON THE FIFTH PAGE, HE HANDS WEAPONS TO TWO MEN WHO ARE FIGHTING AND THEN TRIES TO INDIRECTLY KILL A MAN STUCK ON A DESERTED ISLAND AND ASKING FOR HELP BY GIVING HIM BOOKS ENCOURAGING SUICIDE. HE THEN CUTS OFF THE HEAD OF A CARPENTER WITH A SAW, RUNS OVER A HITCHHIKER WITH HIS CAR AND BURNS A MAN WHO IS ASKING FOR A LIGHT FOR HIS CIGARETTE WITH A FLAMETHROWER. IN A NORMAL MANGA, THE TWISTED GENTLEMAN, WHO HAS COMMITTED MANY ATROCITIES, WOULD END UP SUFFERING A MAJOR RETALIATION, BUT THIS IS NOT THE CASE AT ALL, WHICH IS VERY TYPICAL OF HINO'S WORKS.

AT FIRST GLANCE, "TWISTED GENTLEMAN" SEEMS TO BE A COLLECTION OF BLACK-HUMORED JOKES WITH NO PARTICULAR THEME, BUT IT IS INTERESTING THAT IT FOLLOWS A PATTERN THAT FREQUENTLY APPEARS IN HINO'S WORKS, WHERE ORDINARY PEOPLE

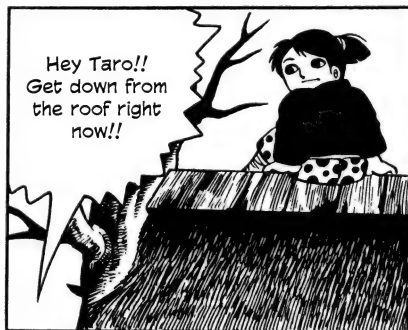
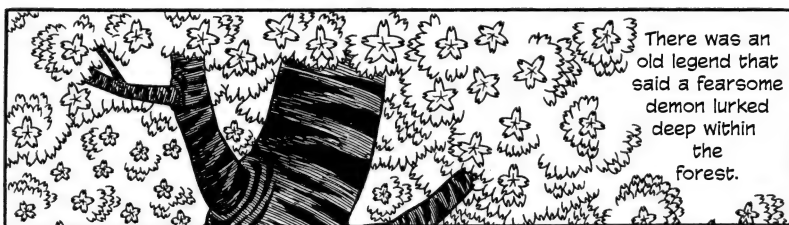
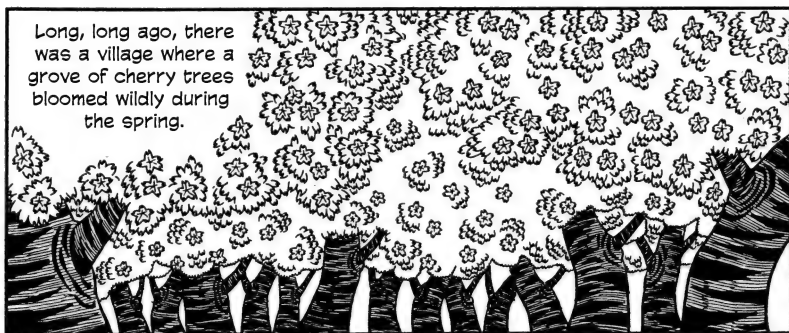
ARE CONFRONTED WITH STRANGE THINGS WITHOUT ANY CONTEXT. AT THE BEGINNING OF THIS MANGA, THERE IS A HEADER THAT READS, "SICK HUMOR FOR SERIOUS PEOPLE THAT YOU'LL WANT TO GIVE A TRY". THERE IS A PSYCHOLOGICAL EFFECT IN HUMANS CALLED THE "CALIGULA EFFECT," WHICH MAKES PEOPLE INTERESTED IN FORBIDDEN THINGS AND MAKES THEM WANT TO DO THEM. THE MORE RATIONAL A PERSON IS, THE MORE LIKELY HE IS TO FEEL THIS WAY. HINO-SENSEI MAY HAVE WRITTEN "THE TWISTED GENTLEMAN" KNOWING THAT ALL HUMANS HAVE DARKNESS IN THEIR HEARTS. WHEN YOU THINK ABOUT IT LIKE THAT, THIS WORK, WHICH MAY SEEM NONSENSICAL AT FIRST GLANCE, TURNS INCREDIBLY TERRIFYING.

花ざかりの森

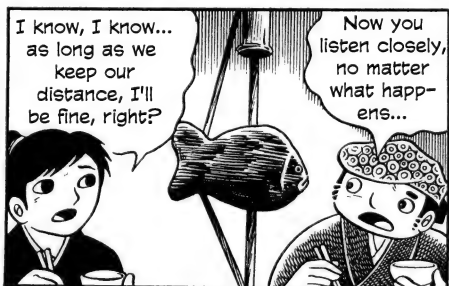
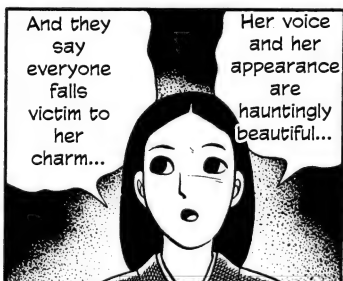
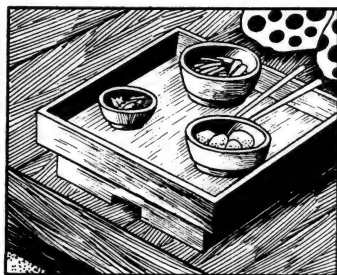
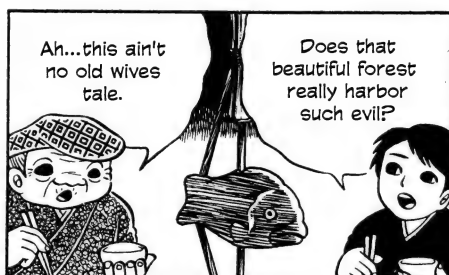
Published in 1986.
A boy named Taro who
lives in a rural
farming village, looks
upon the forbidden
forest filled with
blooming flowers.
Taro disobeys the
law on entering the
forest and there meets
a woman named.....

A beautiful and
terrifying story by
Hino, that is sure
to astonish anyone
who reads it.

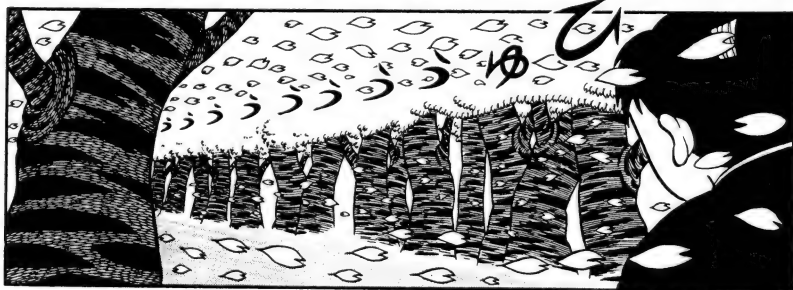
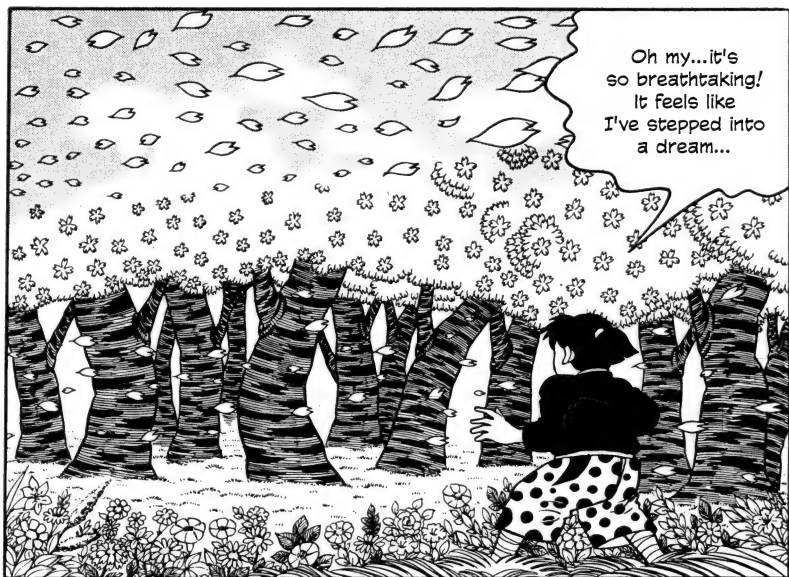


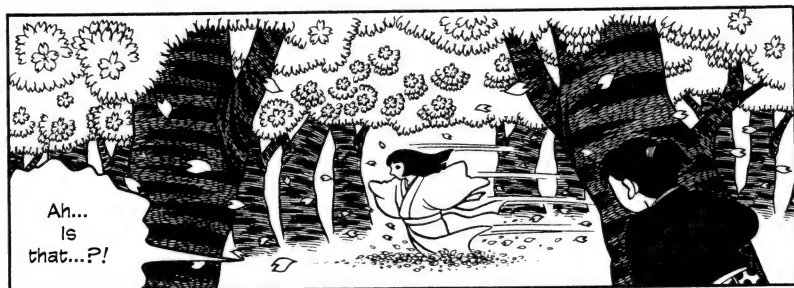
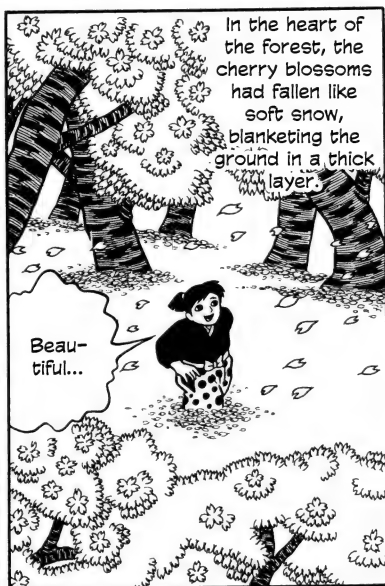
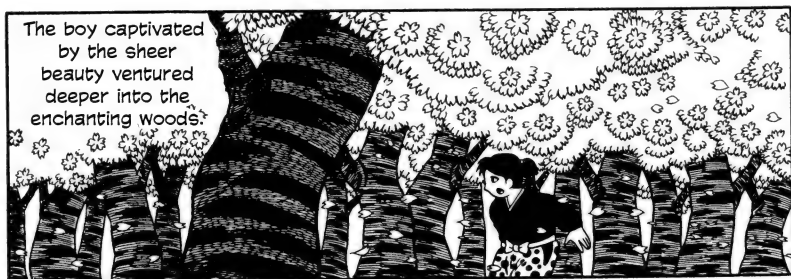


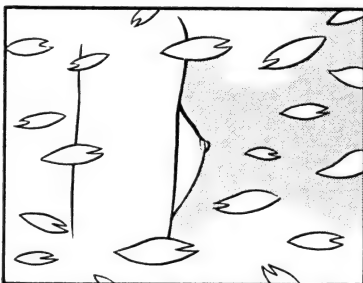


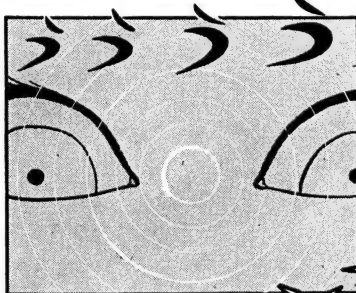
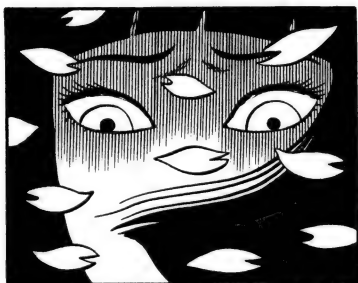
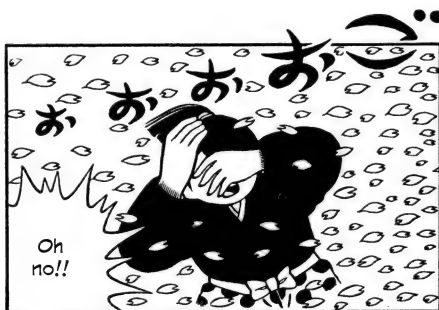


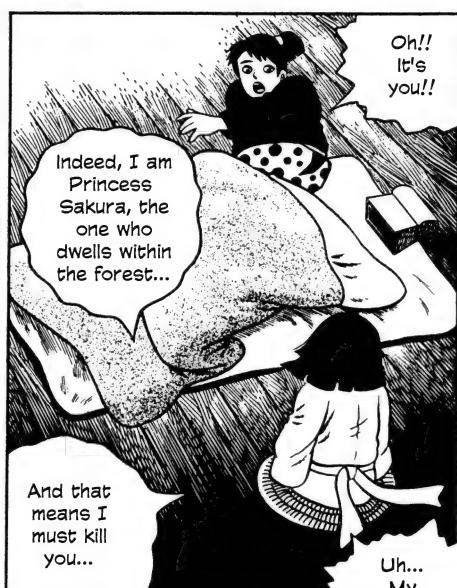
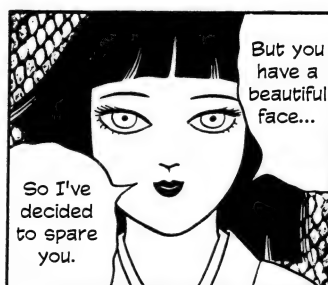


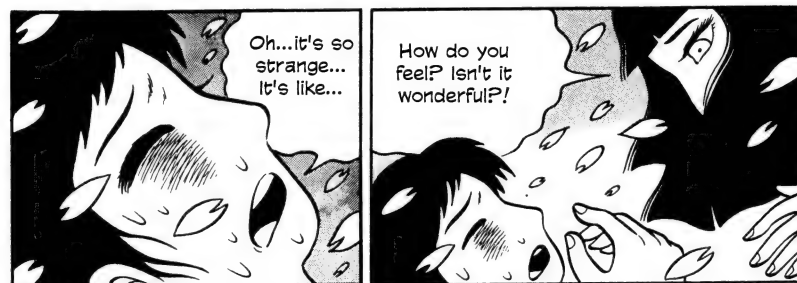
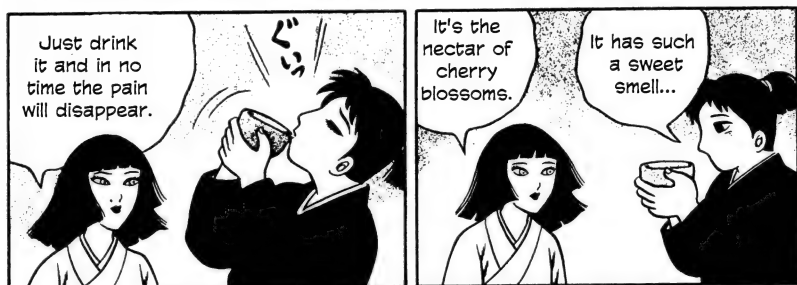


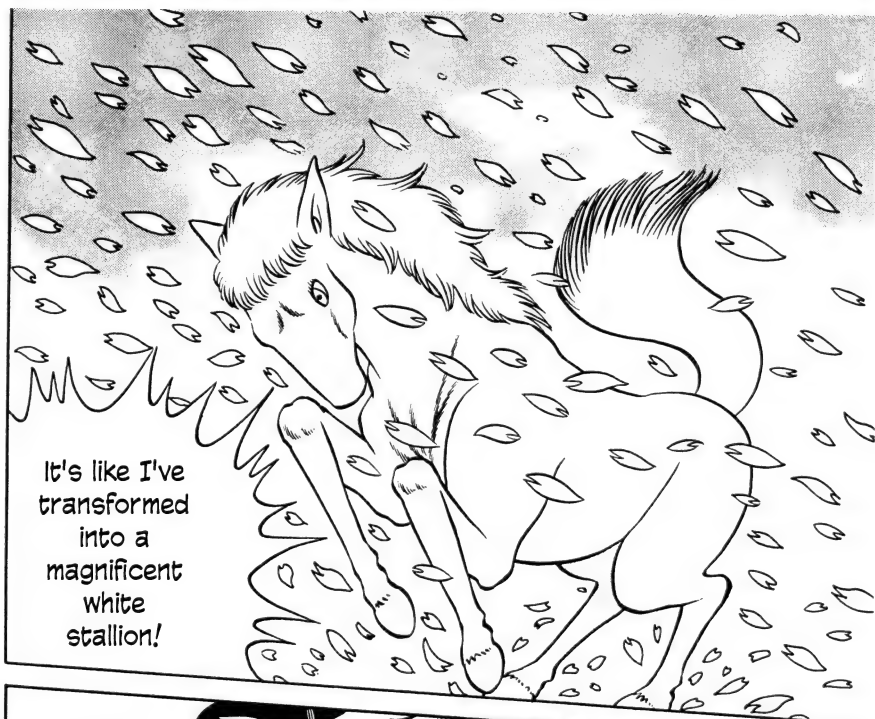












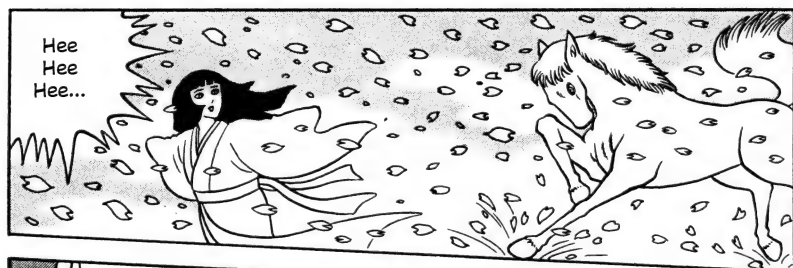
It's like I've
transformed
into a
magnificent
white
stallion!

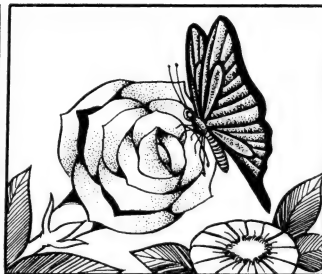


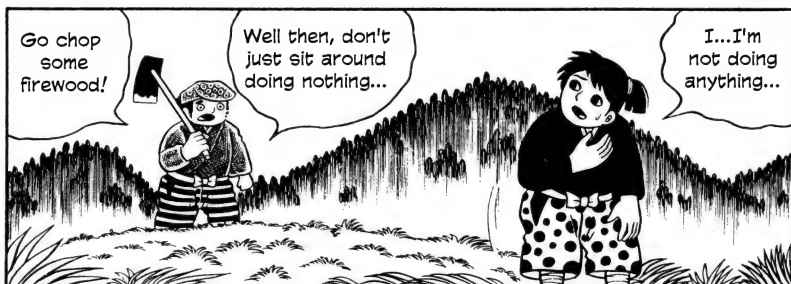
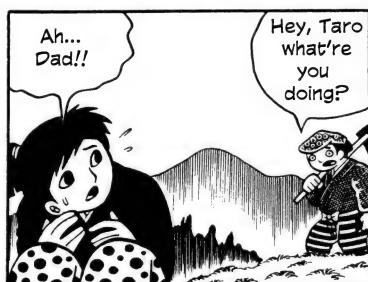
Yes! You
are a majestic
steed! A
powerful
horse!!

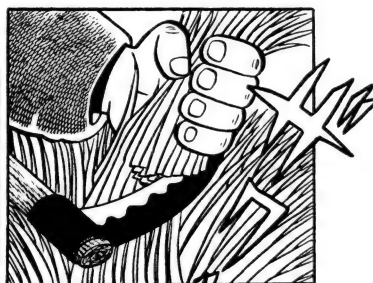
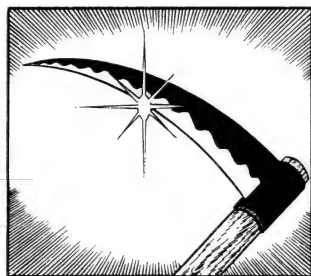


Now come!!
Chase after
me with all
your might!!



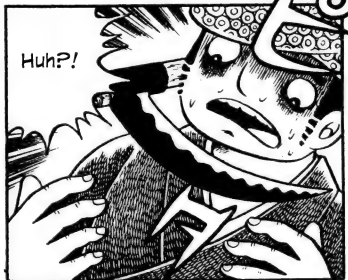






HEAD







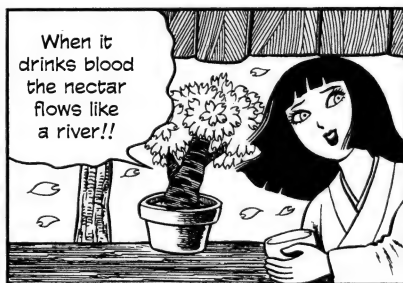
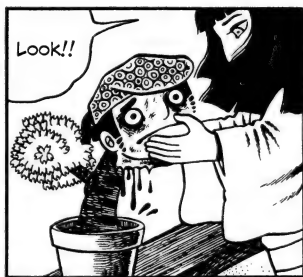
Ho Ho Ho!!
Well done
bringing it
here...!!



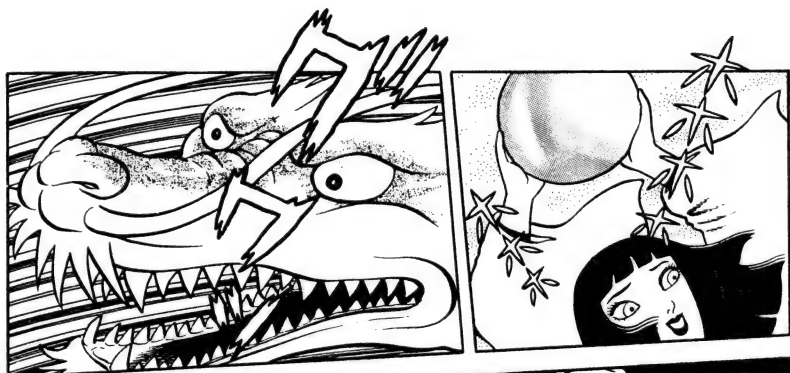
Hurry...
Give me
the
nectar!!

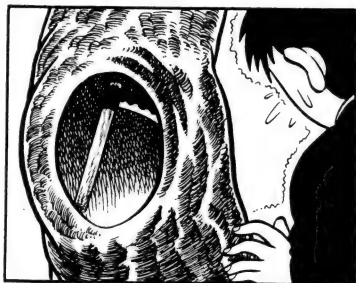


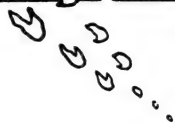
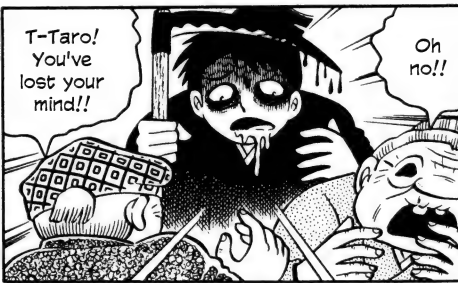
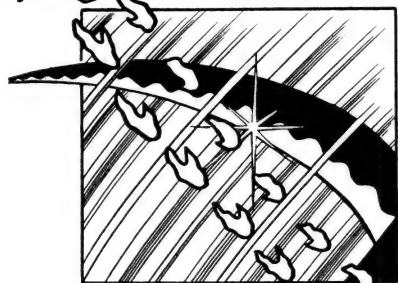
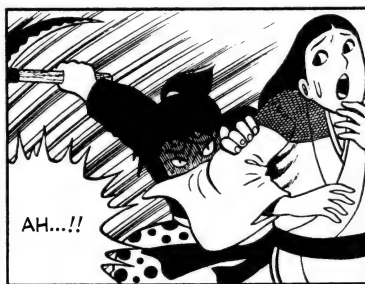
Off with
his head!!
Off with
his head!!











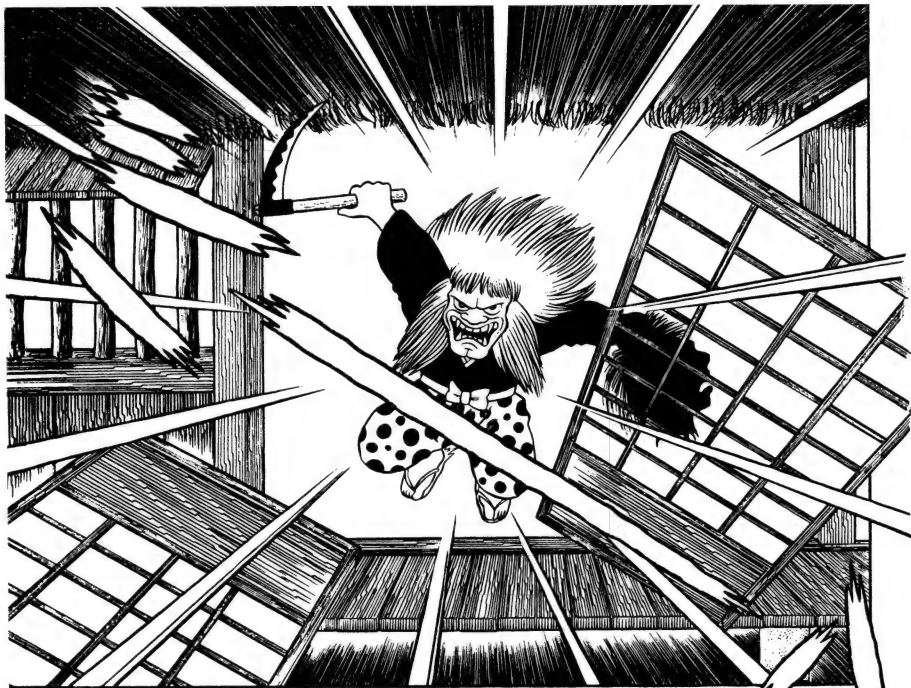


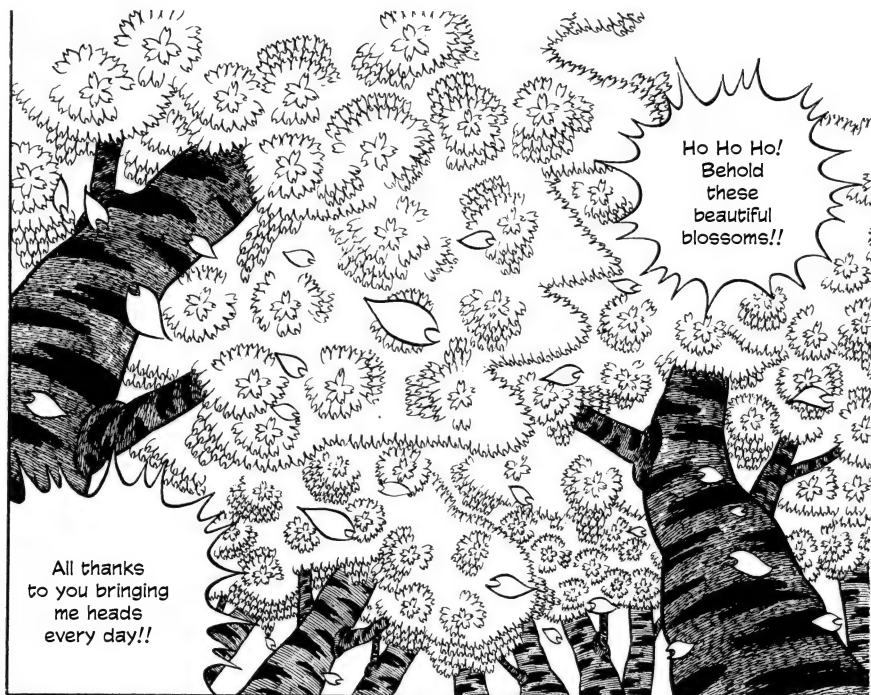


Becoming a
creature
that haunted
the villagers
at night.
Bringing terror
and death
upon them.

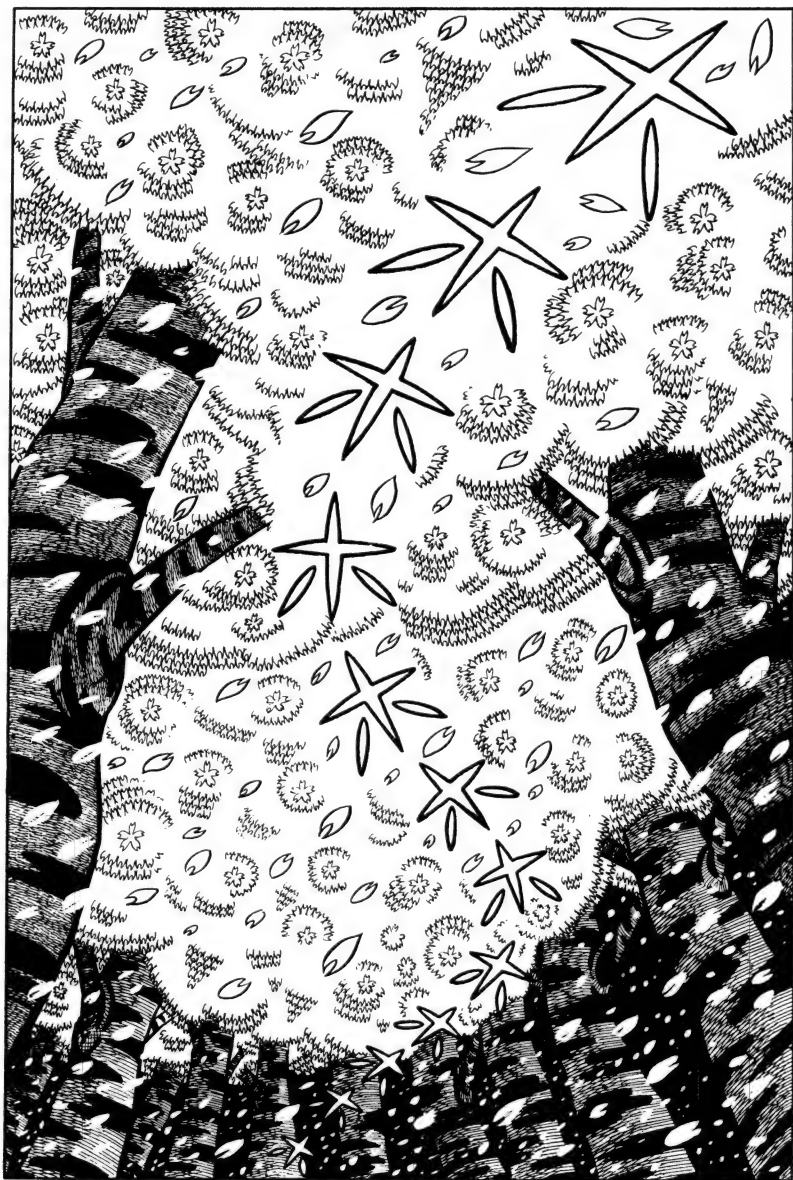
And so
the boy
was
dragged
down into
the murky
depths...











- THE END -

Lesser Known Hino Works Part 2



Funny Funny A Non-Ecchi Book

A quiz type book that is full of dirty jokes! The questions are printed on the odd numbered pages and the answers are given when you turn the page. The entire text is written by Hino with all the illustrations done by others. According to Hino, he and several drinking buddies from the days before he debuted his first manga story, would sit around and make up dirty jokes together. I had thought that Hino had only lent his name to be used by Hibari Shobo due to his association with the company, but was actually very surprised to learn he had written the text. In 1976 when this book was published, Hibari Shobo began publishing "Ecchi Books" aimed at children. Many of the titles were educational in nature, such as taking care of things, how to nurture and cultivate friendships, but many of them taught kids how to cause all manner of mischief and were actually quite offensive. So, I suspect not many parents bought these books for their children and that kids probably bought them secretly. In 1980 Hibari Shobo under the name "Skylark Company" started publishing karaoke books and guitar lesson books featuring cover art by horror manga artist Miki Ibara and then around 1988 before the company closed down, they started publishing a series of adult manga under the name "Romance Comics." The titles include "Lolicon-chan no sekkyoshitsu" "Watashi, mogitate" "Abunai hijo" "Imouto ha bampkin", etc. Many of these titles are available at the National Diet Library, so anyone interested can check them out.

Blooming Forest

Commentary by Hiroki Terai

A common motif in legends and mythology passed down from ancient times all over the world is the "taboo of not looking." The central character of the story always does something that is forbidden, which also always leads to a tragic ending. Typical examples of the "taboo of not looking" are "Pandora's Box" in Greek mythology, "Sodom and Gomorrah" in the Old Testament, "Yomotsu Hirasaka" and "Kojiki," in Japanese folklore and the famous folk tale "The Crane's Return of Favor." Hino's "Blooming Forest" is also an example of the "taboo of not looking." This demon princess, who appears before Taro when he enters the forest, is not depicted as an ugly monster but rather a seductive woman. The main reason Taro shows interest in the forest in the first place is because the sight of the flowers blooming is so beautiful. When humans are fascinated by beautiful things, they can lose themselves and reasoning ability and end up doing that very thing that has been forbidden. When she finds Taro, she first tries to kill him, but stops herself because of his beautiful face. Could she, a demonic being, also be fascinated by beautiful things? She takes Taro to her home and gives him cherry blossom nectar to drink as a painkiller for the pain in his chest. After drinking this nectar, Taro feels such pleasure that he hallucinates that he has transformed into a white horse, but as the story progresses it becomes clear that her actions are a ritual to transform Taro into a demon. On his way back to the village, she tells Taro to bring his father's severed head if he wants more nectar to soothe his pains. And unable to bear the pain, Taro cuts off his own father's head. He shows no inner conflict about murdering his own father, nor does he feel sad when he presents the head to her, but instead drinks the nectar with single-minded concentration.

It is frightening to see him desiring and seeking out this forbidden forest.

It is almost as if Taro is being deprived of his human emotions when he meets the princess, or perhaps, it began when he became interested in this forest of "mad" flowers. After having a hallucination that he has turned into a dragon after drinking the nectar, Taro brutally murders his mother, grandparents as she has asked him to do. After this, Taro dons a yaksha mask and starts attacking people in the village, and he has now become feared as a "demon" himself. This story reminds me of the popular manga "Demon Slayer: Kimetsu no Yaiba". The demons that appear in this manga are humans who have transformed into strange creatures due to the darkness in their hearts. The demons that appear in many Japanese stories may have been modeled after humans who are controlled by their passions or madness.

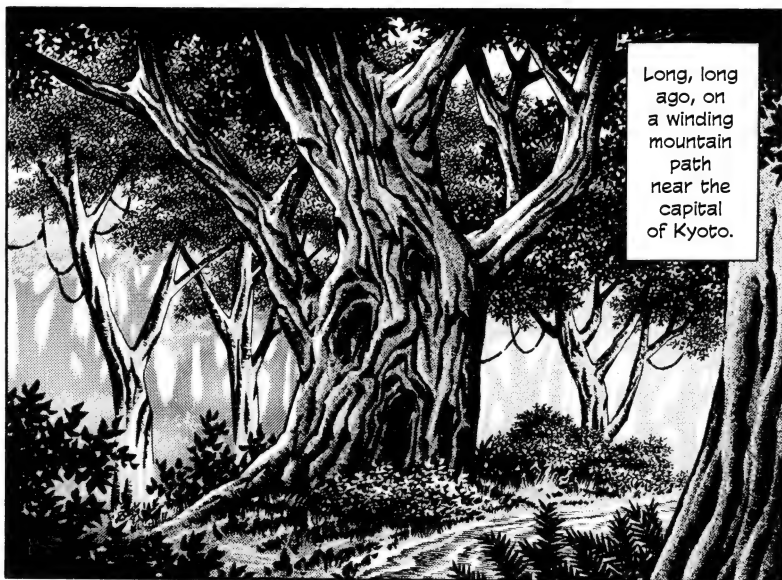
At the end of the story, the flowers bloom even more abundantly, due to the use of human blood as nourishment. She then asks Taro if he likes her. Although she has used Taro to bring her human blood, is it possible that she truly has romantic feelings for him? It can only be guessed that her promise of eternal life and youth for Taro is an expression of her desire to spend eternity with him. In contrast to the her almost cheerfulness, Taro seems confused throughout the story. He regrets having killed for her, but perhaps Taro, who has been controlled by the demon, actually starts to regain his human emotions as he enters the demon realm. Anyone who has read "Blooming Forest" will have thought this at least once when they come across a scene of cherry blossoms in full bloom. "There are things in this world that shouldn't be seen."

餓鬼地獄

Published in 1986.
A woman on her way
to Kyoto is attacked
by a group of Hungry
Ghosts. She is
rescued by a
monk and tells
him the reasons
for her journey.
Soon her body
begins to change...
A story that
is the exact
opposite of
"Zorokus Strange Disease".

Reprinted from: "Horror House No. 2" (Tairiku Shobo)





Long, long ago, on a winding mountain path near the capital of Kyoto.



A young woman hurried along the path towards the capital.



I have to get to the capital before sunset...

This is a tale of what happened ...

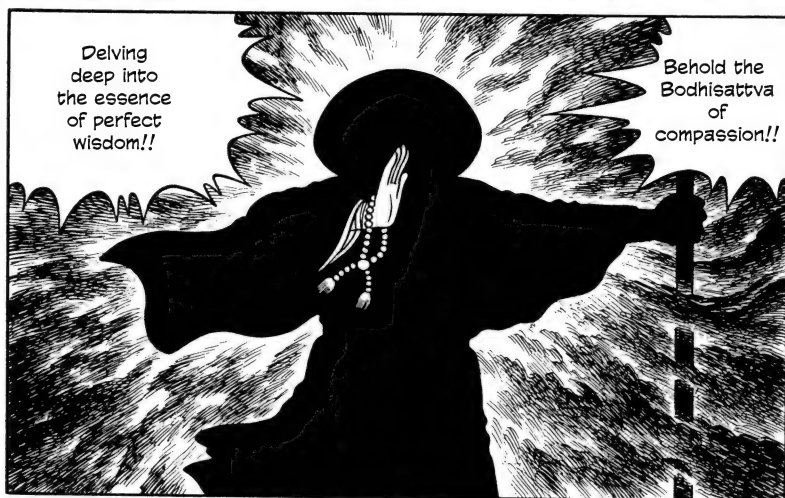












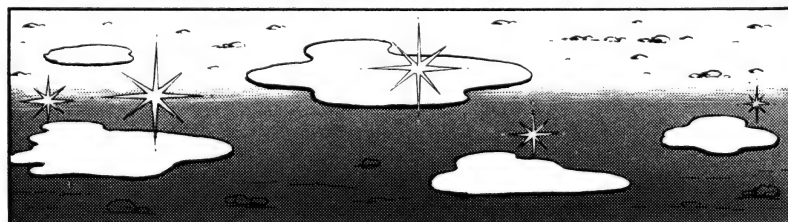
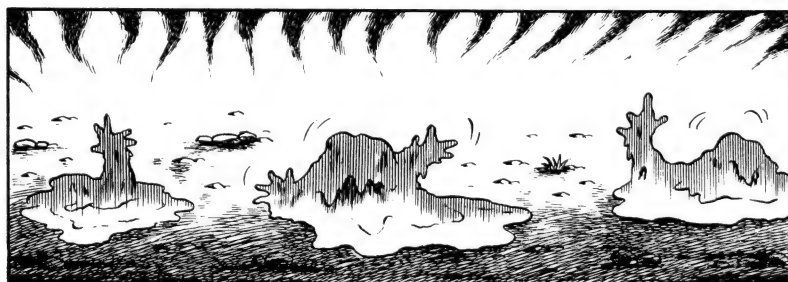
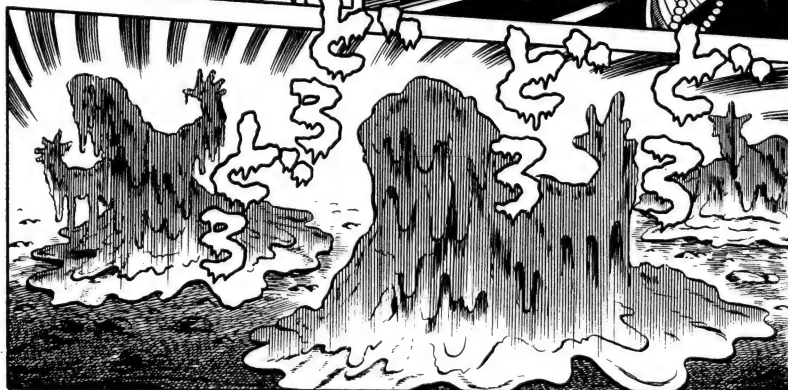


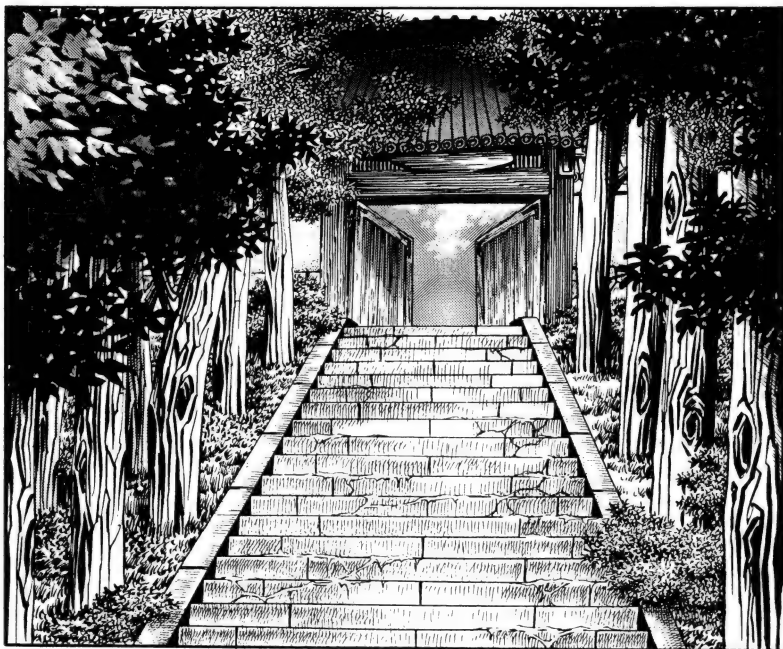
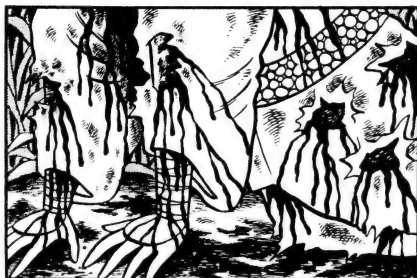


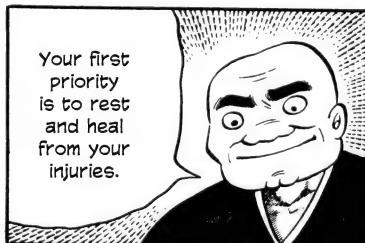
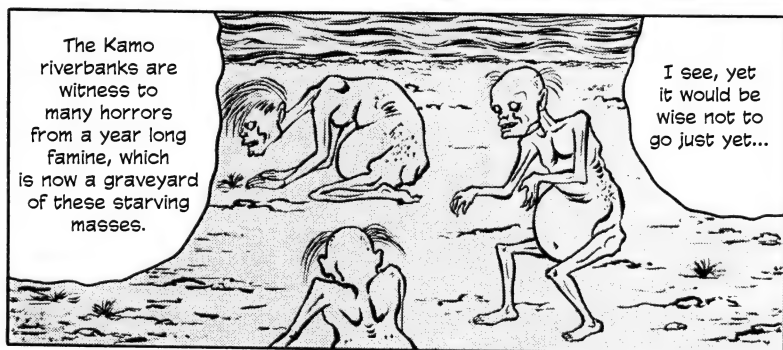


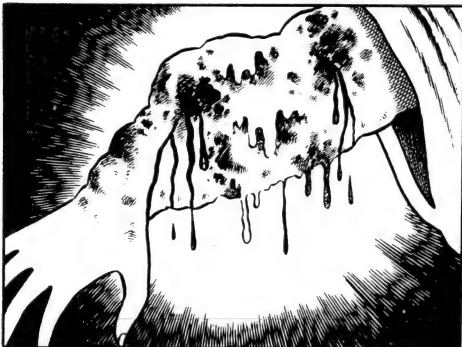
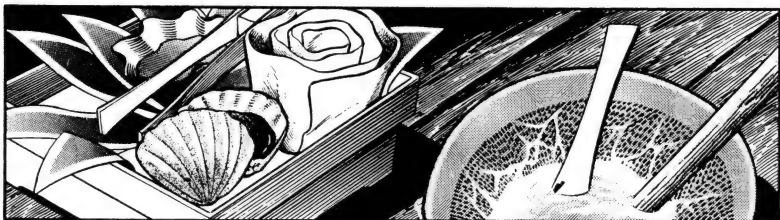
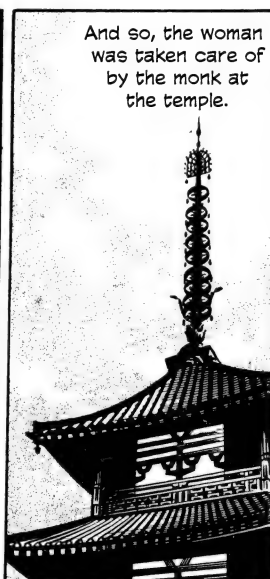
...!!

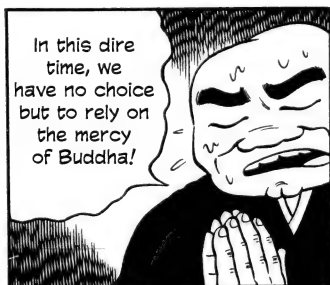
Go beyond!
Go beyond!
Beyond the
gate! Go
beyond the
gate!







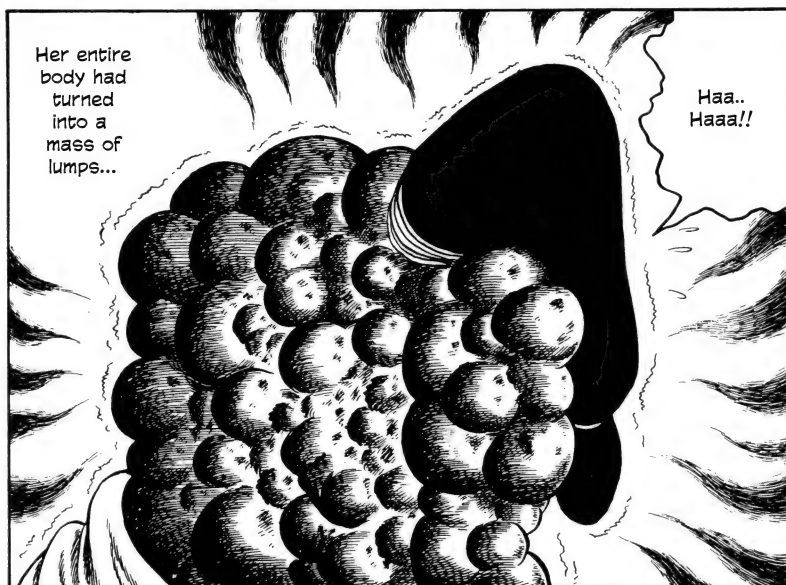






The woman's condition only worsened.

Yet, despite the monk's desperate chanting, it proved to be in vain.



Her entire body had turned into a mass of lumps...

Haa..
Haaa!!

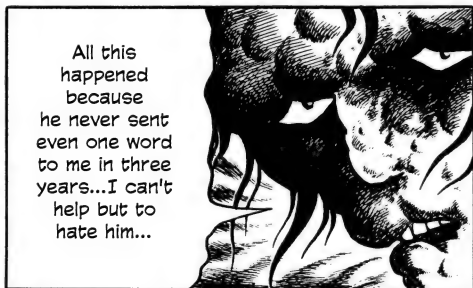
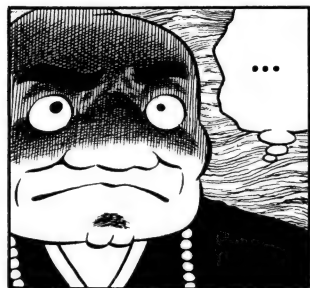
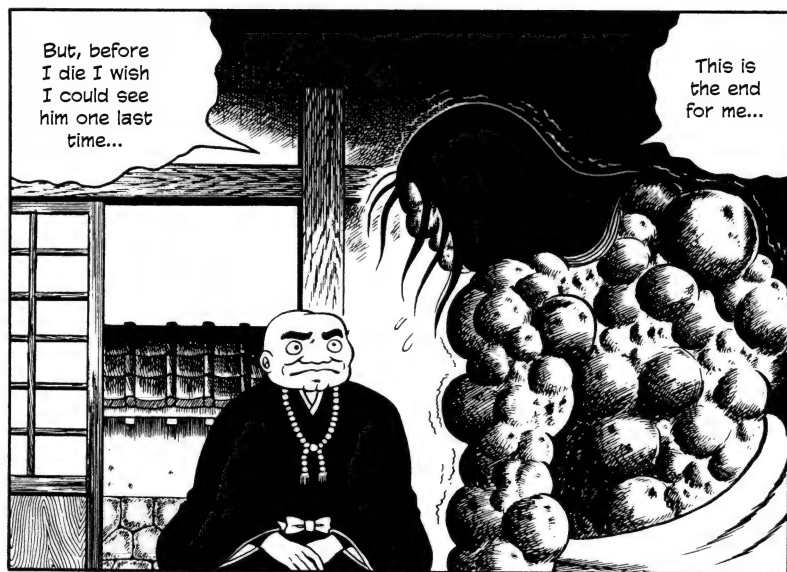


Oh ...
monk ...



The demons poison is incredibly powerful!

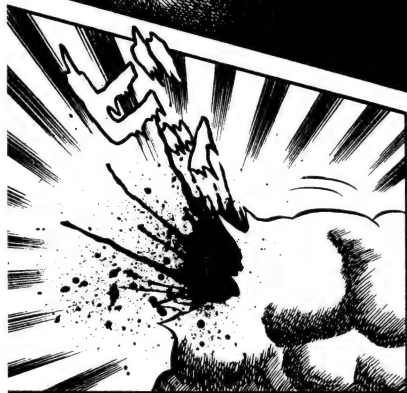
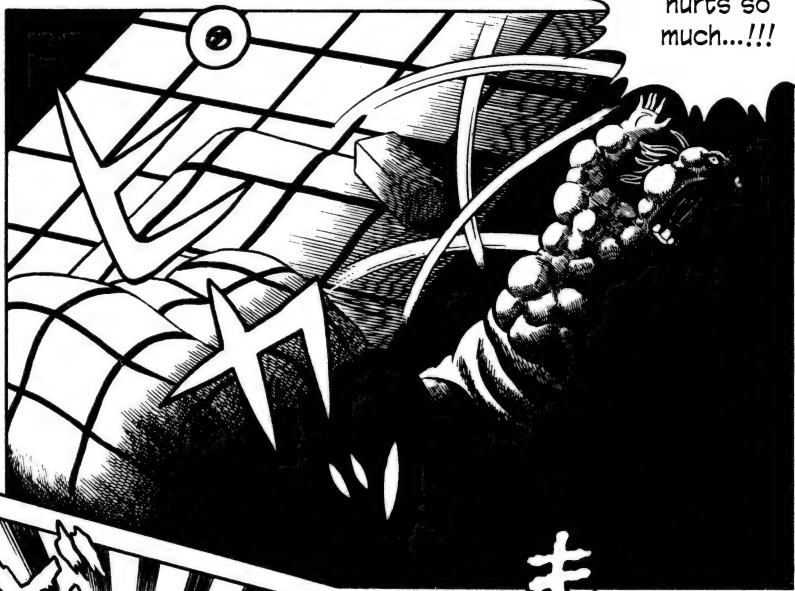
What the...







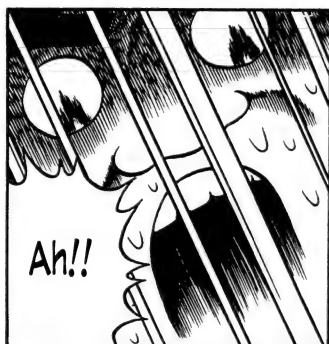
AHHHHH!
It...It
hurts so
much...!!!

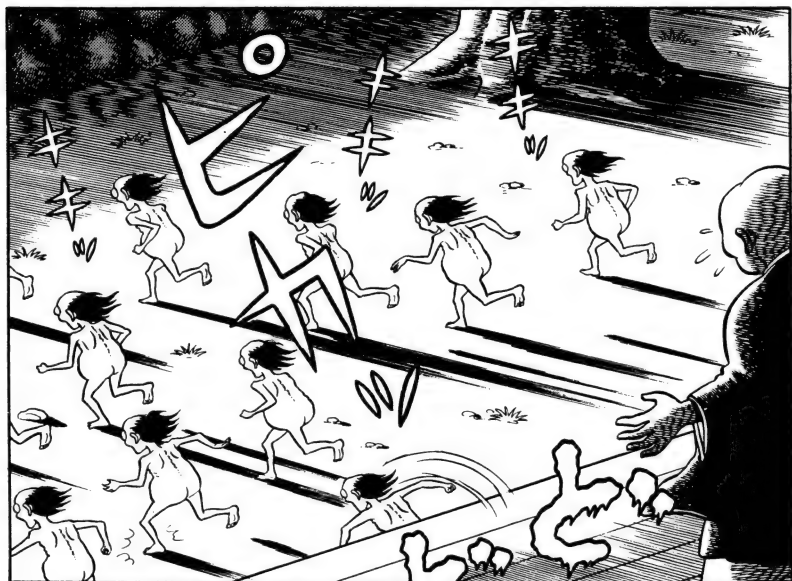
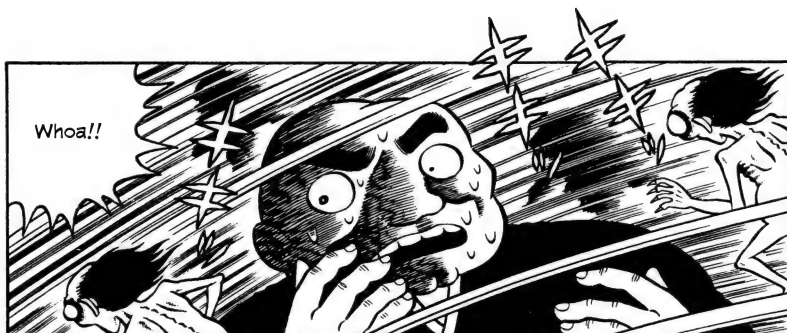


Uuuuuuhh!
Uuuuhh!!







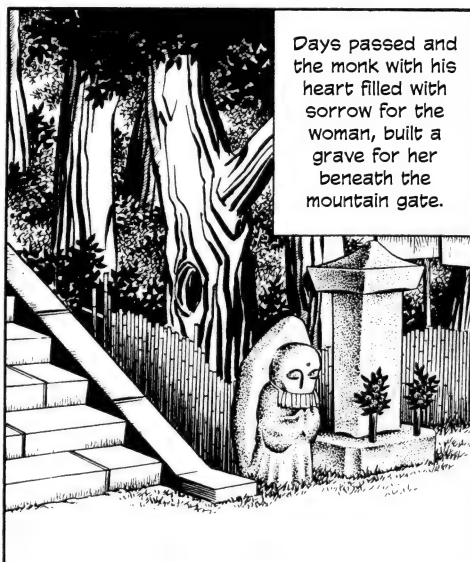




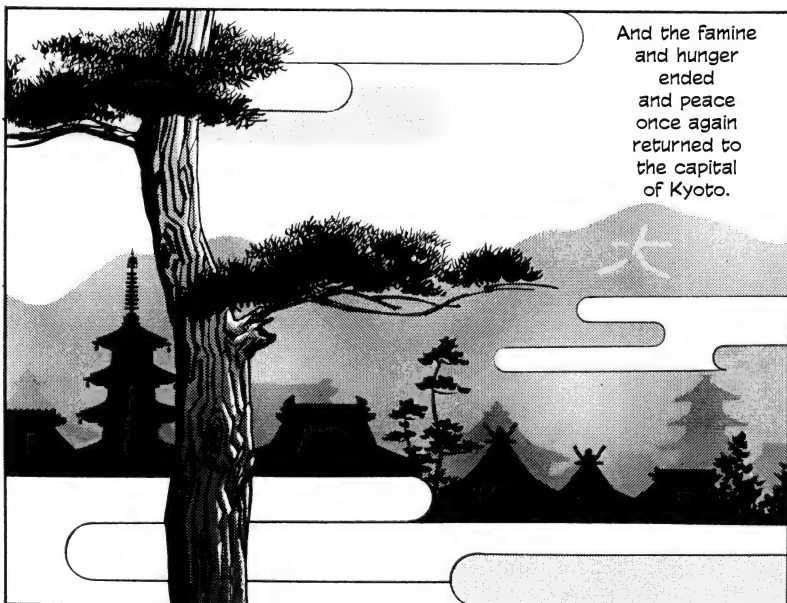
Eventually...



The seasons
changed...



Days passed and
the monk with his
heart filled with
sorrow for the
woman, built a
grave for her
beneath the
mountain gate.

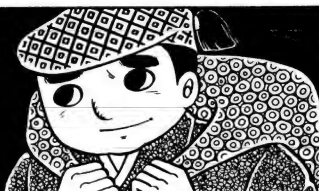


And the famine
and hunger
ended
and peace
once again
returned to
the capital
of Kyoto.

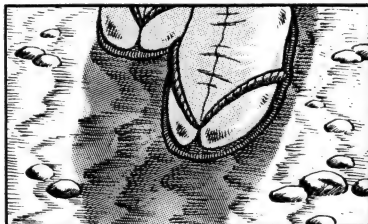


One day a man walked by the mountain gate.

Her beloved who she had gone searching for, risking everything...

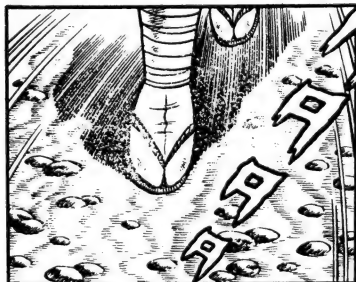
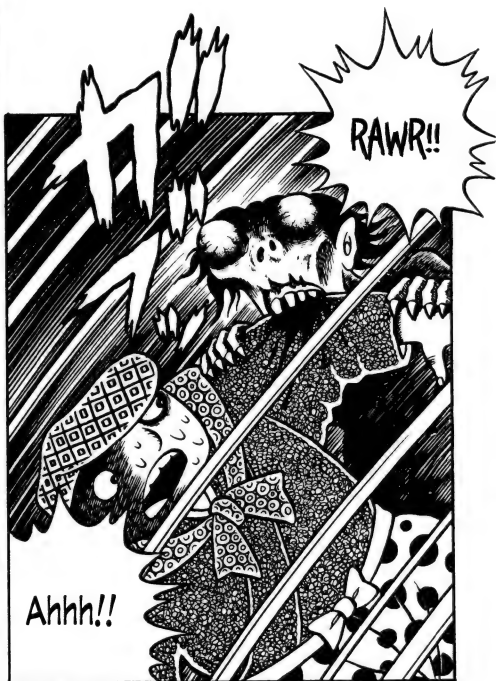


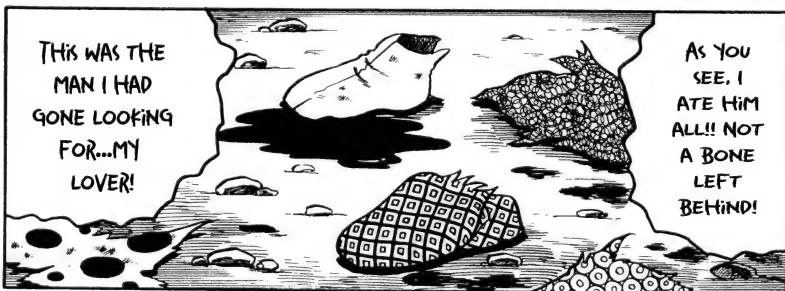
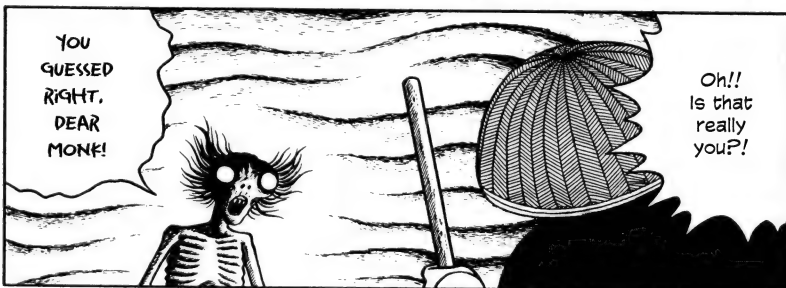
And this man was none other than the one who had caused the woman to suffer an unfortunate fate...



The man had become a success in the cities capital and had forgotten all about the woman.











❖ THE END ❖

Lesser Known Hino Works Part 3



Sabbath Illustrations for a Novel

Sabbath: Super Perverted The History of Abuse at the End of the Century (Sanwa Publishing) is an infamous underground adult magazine founded by Masaaki Aoyama, the editor and chief of the underground magazine "Danger No.1". Sabbath was an erotic magazine that dealt with everything: SM, bondage involving pregnant women, scatology, bestiality, seppuku, dead bodies, monsters, deformities, witchcraft, torture, witch hunting, black magic, drugs and horror movies. Although the magazine folded after only one issue, its contents were enough to cause it to be held as heretical and legendary. The magazine contains illustrations from Masami Akita, Suehiro Maruo and Shinichiro Kurimoto, but it also contains two striking drawing by Hino for the novel, "Hanaichimonme" by Ken Hirukogami, a writer who is one of the leading figures in the lolicon industry. One of Hino's drawing is of a dismembered woman with countless babies peeking out from behind her face, with a babies arm protruding from her right eye. The other drawing is of a dismembered woman. The magazine was released in November 1985 which also coincides with the period in which Hino directed and wrote the screenplay for "Flower of Flesh and Blood". The film and drawing of the dismembered woman possess a unique sadness that somehow is strangely therapeutic.

Hungry Ghost Hell

Commentary by Hiroki Terai

The story starts with a young woman walking through the mountain path on her way to Kyoto when she is suddenly attacked by a group of hungry ghosts. The hungry ghosts are depicted in the story with huge, bloodshot eyes and sharp fangs, all of which are characteristics of monsters that appear frequently in Hino's stories. The reader is left in fear at the injustice and absurdity of her of being attacked for no clear reason. While the young woman is being attacked, a monk who happens to be passing by begins to recite a sutra, causing the hungry ghosts to dissolve and disappear. The young woman has been saved...for now. Just as the reader feels some sense of relief, the true tragedy of the story begins. The young woman is cared for at the mountain temple, where the monk tells her that the hungry ghosts are the vengeful spirits of people who have starved to death due to the famine ravaging the country. The young woman's body soon begins to fester from the poison of the hungry ghosts, and despite the monk's reciting the sutras, her entire body is soon covered in lumps. The young woman, is prepared to die, and explains that her reason for heading to Kyoto was to find her lover, who has not made contact with her for the past three years.

Then one night, a large number of hungry ghosts are born from the lumps, killing the young woman. The monk interprets this as the "obsession of the hungry ghosts," but perhaps this is the result of the young woman's desire to find the man and the resentment of those who died of starvation merging together. At the beginning of the story, we see a corpse that seems to have been murdered by a the hungry ghosts, but if the young woman had not asked the monk about the true identity of the hungry demon, she might have simply died. As the seasons pass, it is revealed that the man the young woman once loved had become a successful businessman and forgotten of her existence. In a time of war and bloodshed, it is not difficult to imagine that while men were busy fighting for status and power women were forced to persevere.

And because morals were lower than they are today, it would have been commonplace for men to abandon women. The man is devoured and killed by the young woman who has come back as a hungry ghost. Is it too much to think that this is not only a tale of the young woman's revenge against the man, but also a metaphor for the anger of women who have been oppressed by men in the past?

At the end of the story, the hungry ghost tells the monk that the man she devoured was her former lover and that he is now hers for eternity, before she herself, dissolves. The story ends with the monk horrified by the depth of karma and the young woman's sin. "Zoroku's Strange Disease" is the one of Hino's most well-known works and is said to be his masterpiece.

It is the story of a young man named Zoroku who develops pimples all over his body, who is ostracized by the people in the village and then uses the pus that gushes out of his body to paint pictures. The young woman who is the protagonist of "Hungry Ghost Hell" also has the same commonality as Zoroku in that she is covered in lumps all over her body. However, while Zoroku, driven by his passion to "paint," appears to have been reincarnated as a beautiful turtle with a rainbow-colored shell, the young woman is reincarnated as a vicious hungry ghost who brutally murders and devours the man she once loved. Zoroku was so innocent and pure that he harbored no negative feelings even when he was constantly oppressed by people. Perhaps this is why he was able to transform into a beautiful turtle after death. However, the reality is that negative feelings are deeply rooted in the majority of people living in the real world. Was Hino, who fantastically portrayed the beauty of humans in "Zoroku's Strange Disease," trying to force reality upon his readers by depicting reality in "Hungry Ghost Hell"? This may be the antithesis of "Zoroku's Strange Disease," which is often portrayed as a tragic event.

生首屋敷

Published in 1987.
The eccentric dollmaker
Fujikuro loves the doll
he has created, Oyuki.
Hearing of him the
Princess imprisons
him. A beautiful work
that depicts humanities
desire for "eternal beauty"
in a grotesque way.

Reprinted from "Horror House" September issue (Tairiku Shobo)

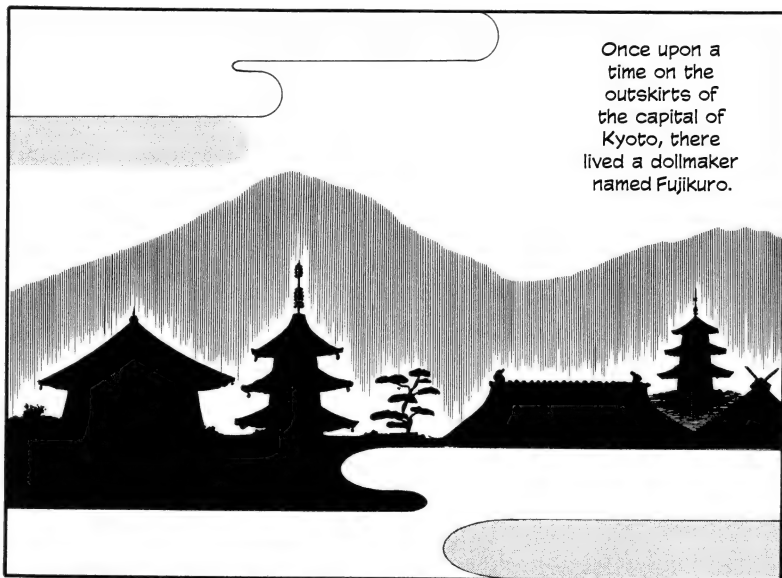
MANSION OF THE HEAD

A
FAIRY
TALE
OF
HORROR

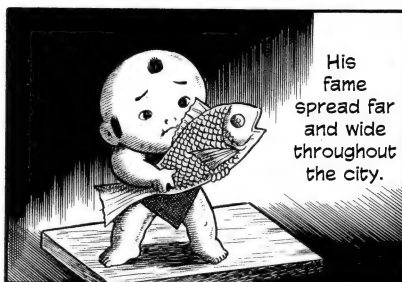
ONLY
THE
DOLL
KNOWS
THE
TRUTH



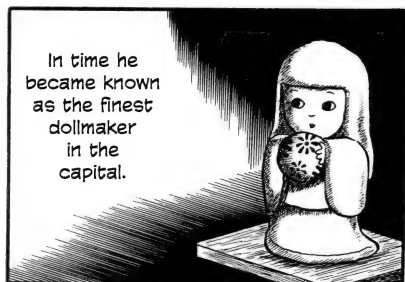
日野日出志



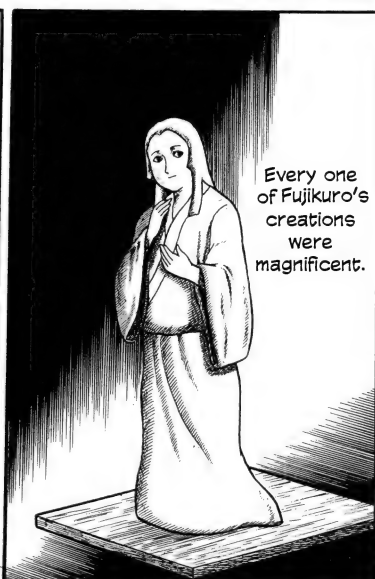
Once upon a time on the outskirts of the capital of Kyoto, there lived a dollmaker named Fujikuro.



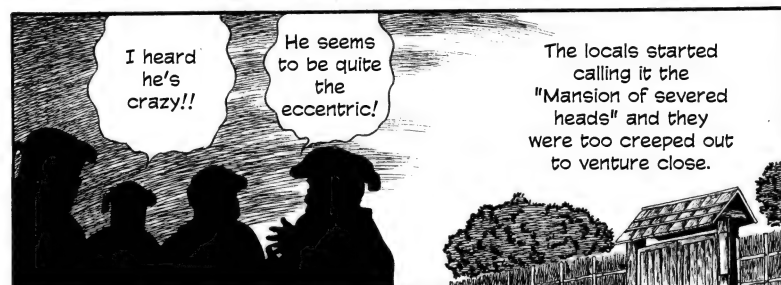
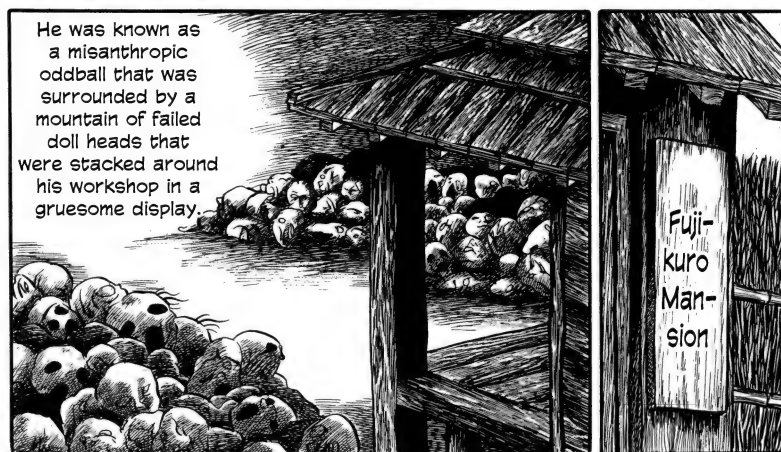
His fame spread far and wide throughout the city.

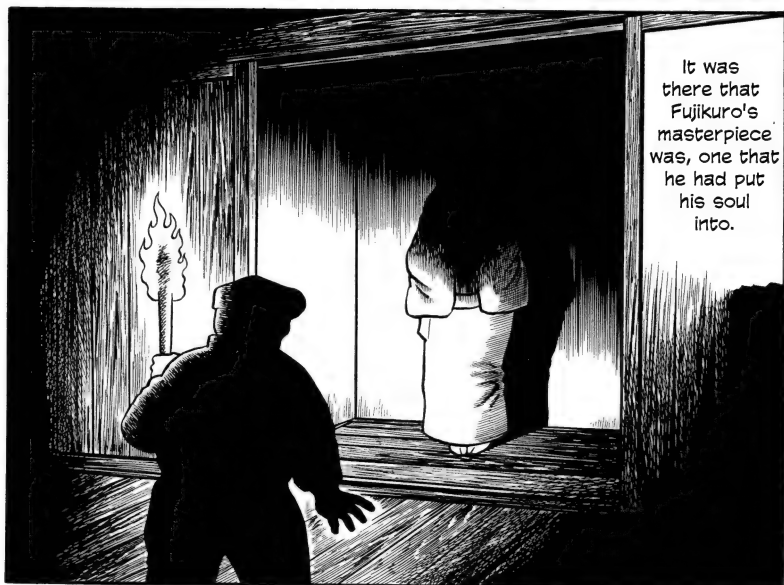


In time he became known as the finest dollmaker in the capital.

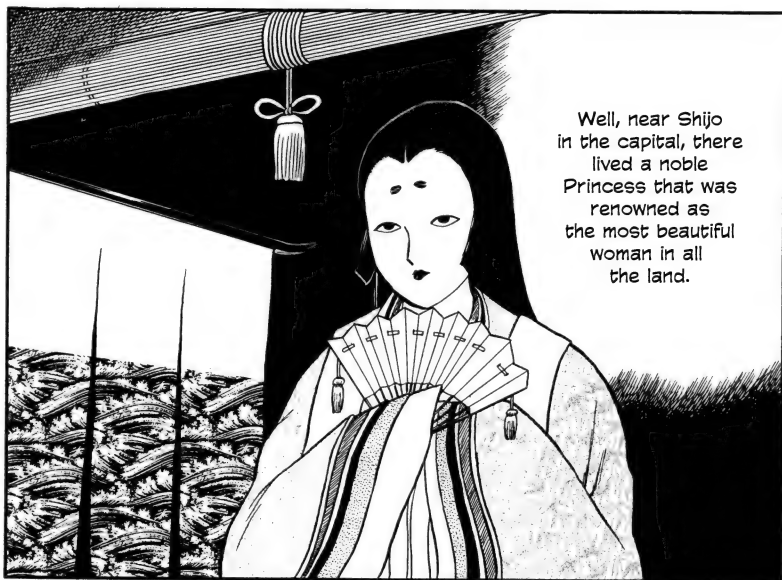


Every one of Fujikuro's creations were magnificent.

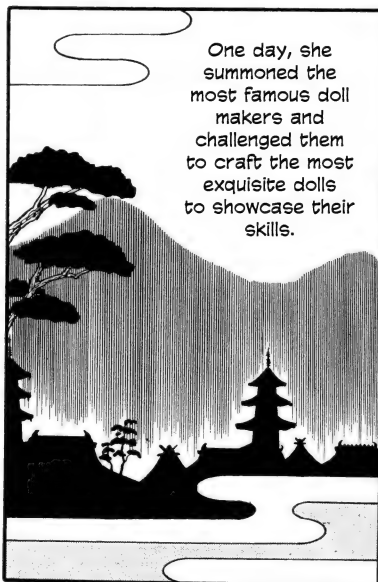




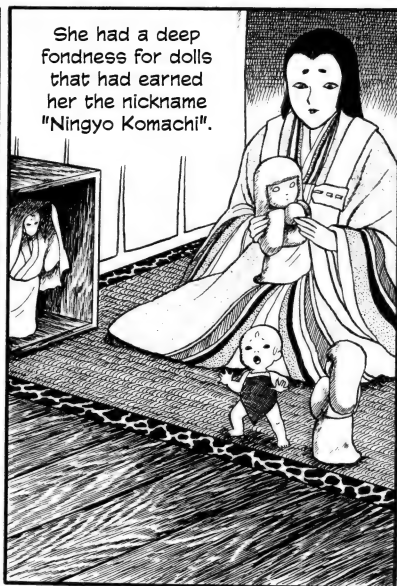




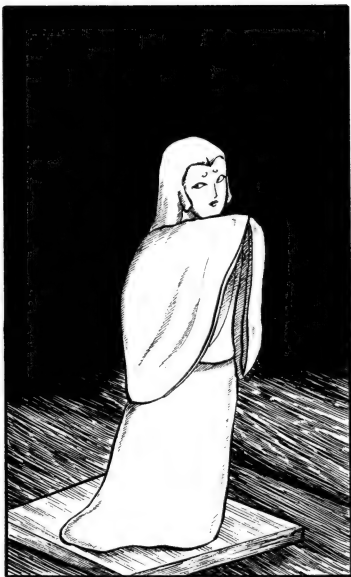
Well, near Shijo
in the capital, there
lived a noble
Princess that was
renowned as
the most beautiful
woman in all
the land.

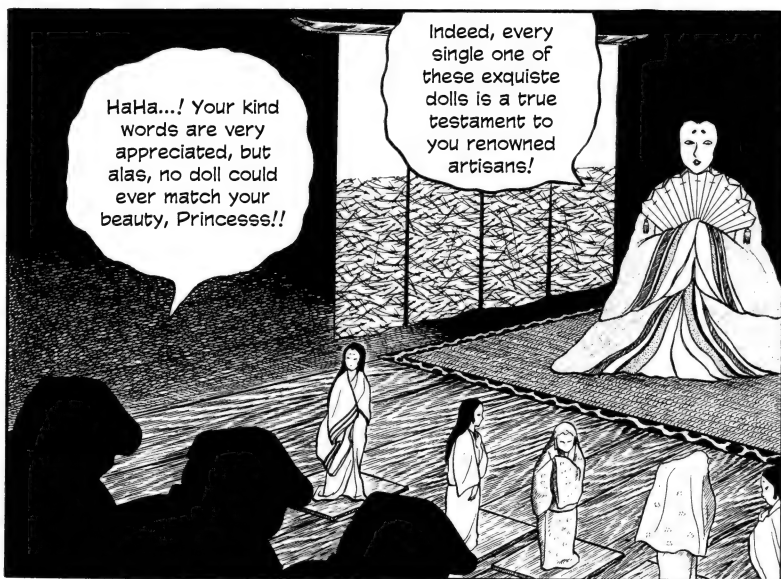


One day, she
summoned the
most famous doll
makers and
challenged them
to craft the most
exquisite dolls
to showcase their
skills.



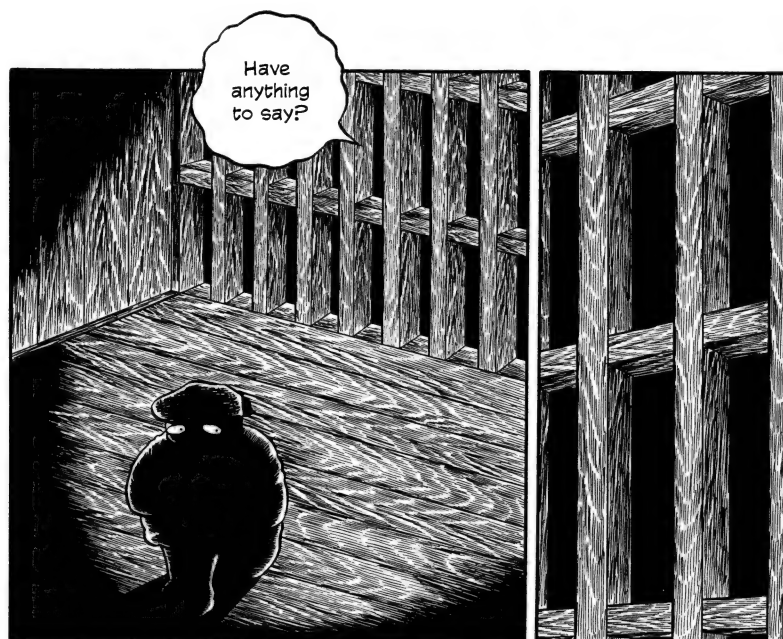
She had a deep
fondness for dolls
that had earned
her the nickname
"Ningyo Komachi".

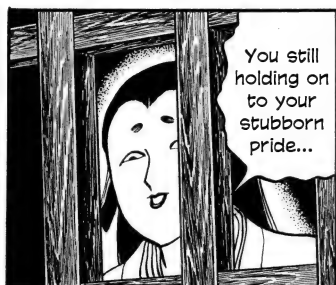
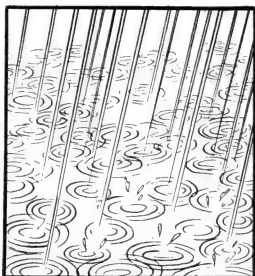




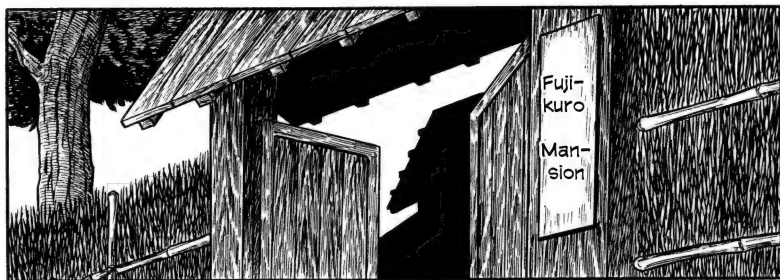








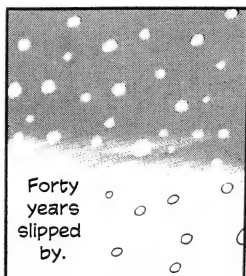








Fading
away
into
the
past.



Forty
years
slipped
by.



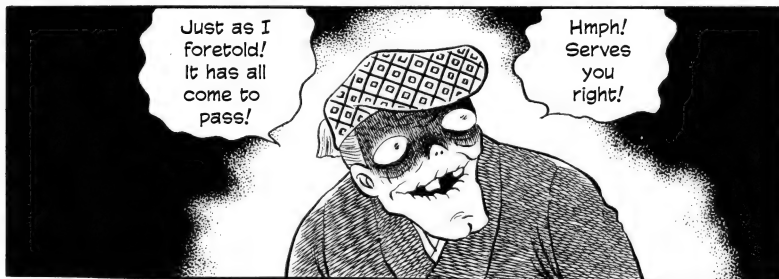
And just
like that,
in the
blink of
the eye...



And Fujikuro
was finally
granted his
freedom.



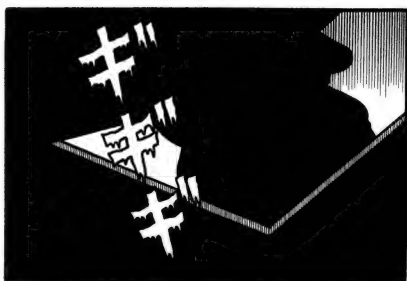
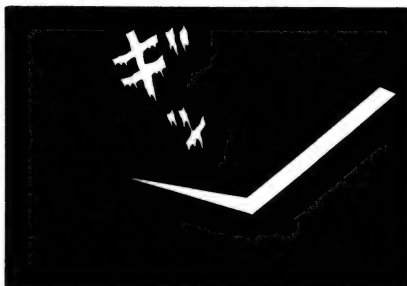
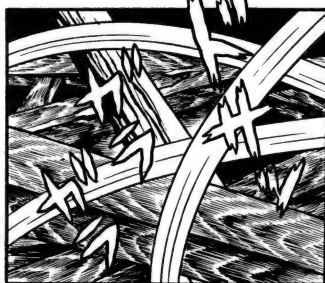
The once
adored
Princess
has grown
old and
fallen ill...

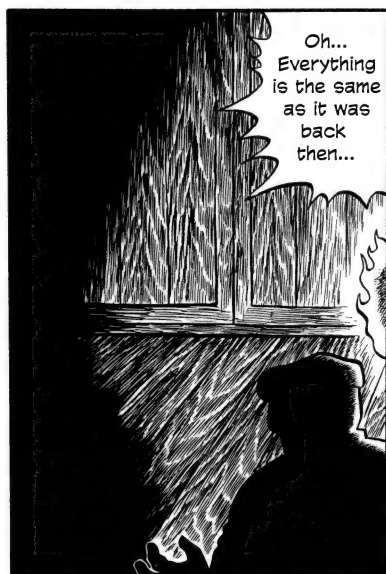


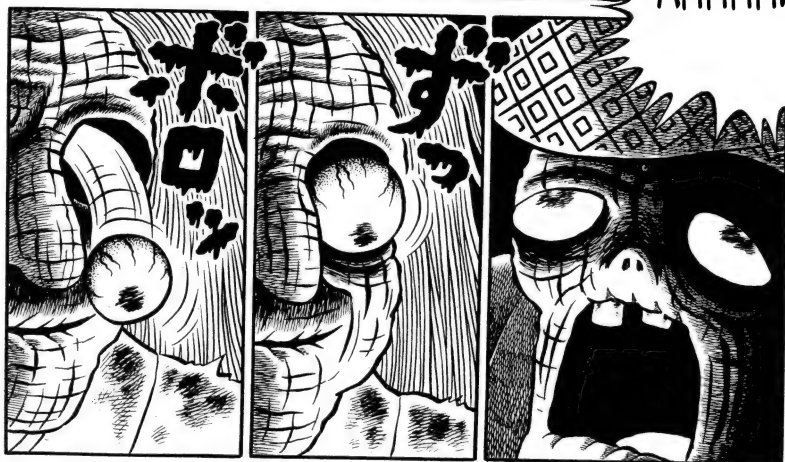
Just as I
foretold!
It has all
come to
pass!

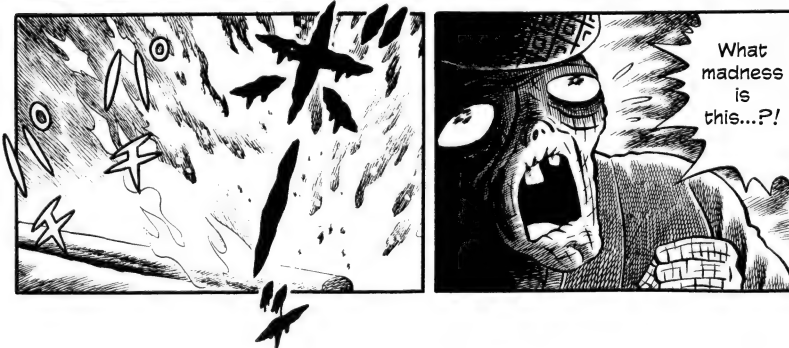
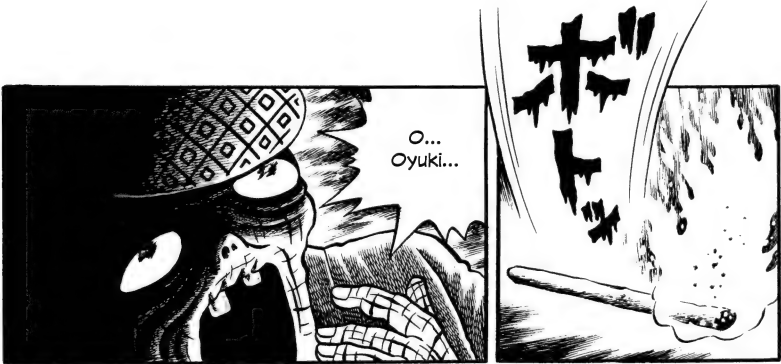
Hmph!
Serves
you
right!

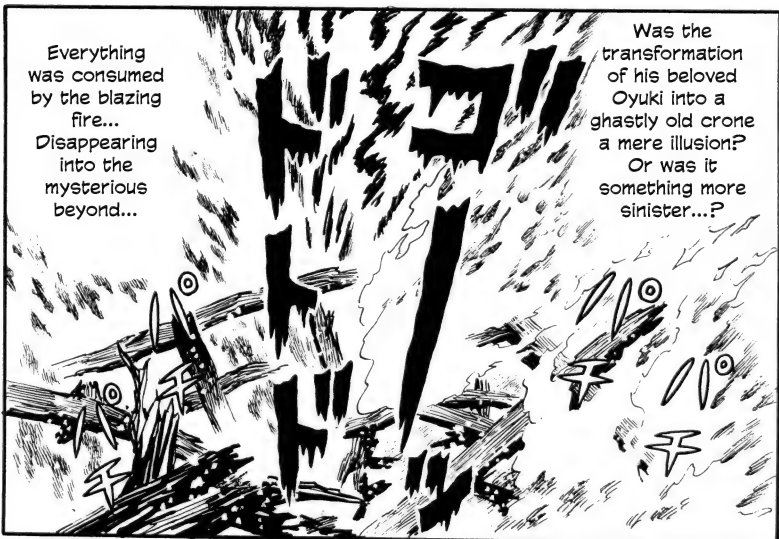
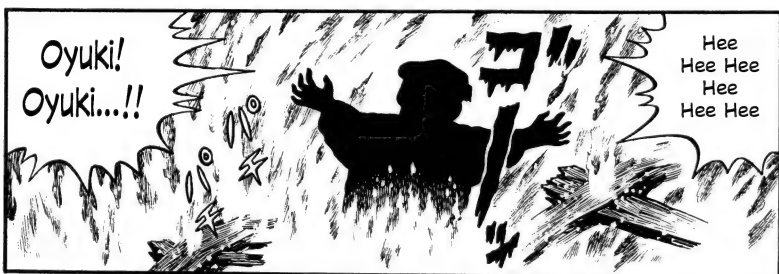
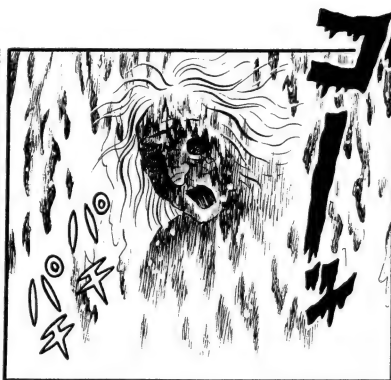












✱ End ✱



Mansion of the Head

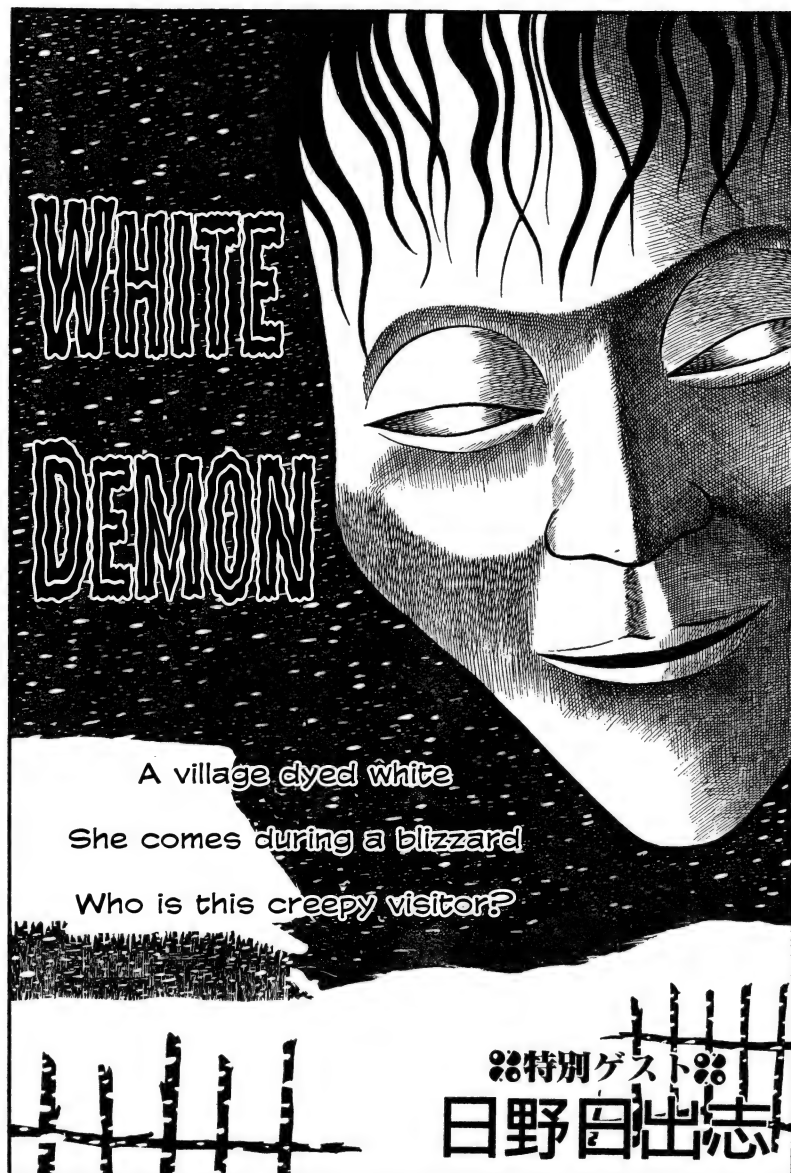
Commentary by Hiroki Terai

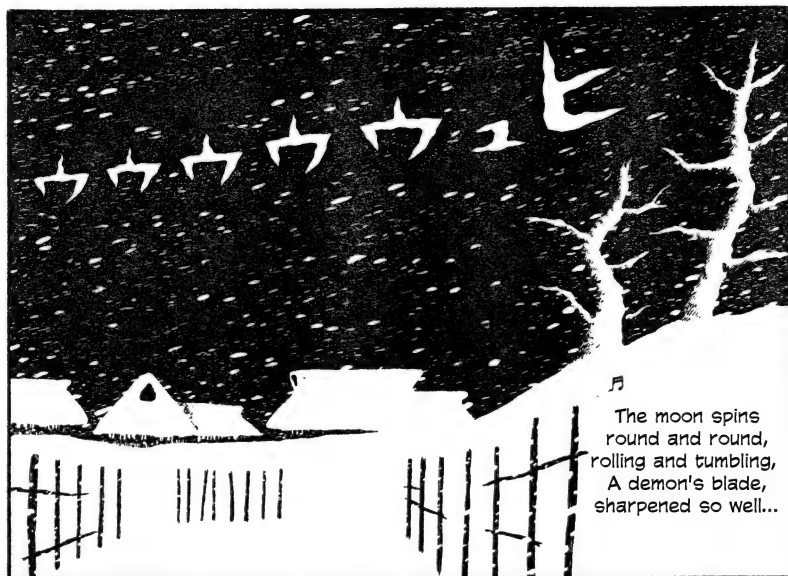
This story is a masterful depiction of humanities ego and its pursuit of "eternal beauty". The story begins long ago in Kyoto with the master doll maker Fujikuro. He is skilled at his craft but rumored to be a strange eccentric and is shunned by the locals. He is drawn in the story as an ugly, gloomy man and it may be suggested that he pursues making beautiful dolls because he feels inferior about his own appearance. He adores and loves a doll he made, Oyuki, calling it the embodiment of beauty, yet laying just outside his house are piles of heads, his failures. The dolls he creates are supposed to be like his own children, even the failed ones, but this also suggests that he has become completely enamored by only Oyuki. The story then shifts to the Princess, said to be the most beautiful woman in all of Kyoto. She asks all the skilled doll makers to show off their skills for her, as she herself is fond of dolls and is given the nickname "Ningyo Komachi". Her delight seems to be in seeing how her own beauty outshines if the most perfectly crafted doll. Yet, she is angered when Fujikuro tells her how she will grow old and ugly and his doll will be eternally beautiful. This causes her to have him thrown in prison, where instead of apologizing for his actions, he instead praises the beauty of Oyuki.

He tells the Princess of his love for Oyuki, which enrages her even more. She then orders her subordinates to search for this doll and beats Fujikuro out of desperation. The Princess may have been afraid of growing old and dying, but being told she is the most beautiful woman in the world, she must know what beauty Oyuki hides, so she can confirm her own beauty. Forty years pass and he is set free after the Princess has fallen ill. It is interesting to note that Hino draws him as if he has not aged much in those forty years. Perhaps his desire to see Oyuki once again was the source of his vitality. Yet, when he does enter into his secret chamber, he finds Oyuki has transformed into an ugly old woman. The story ends with him and despair as the chamber is consumed by fire. There is an old saying that a "doll has a soul" and what he saw was not an illusion but a reality. As his love in some sense brought life into Oyuki and she in some degree became as close to being a human as possible. There is no true eternal beauty. Humans remain beautiful for only a short period of time. Perhaps this is why he felt Oyuki was so precious?

Published in 1988.
A woman with a
face like a Noh mask
appears before a
man during a
blizzard. She claims
she will take his
life. A horrific
tragedy that pays
homage to folklore
passed down from
generation to
generation.

白魔

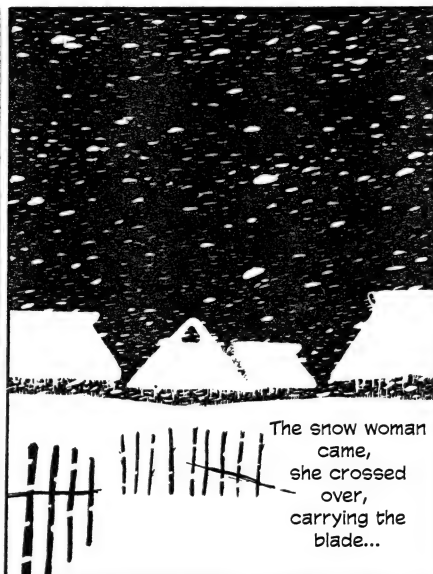




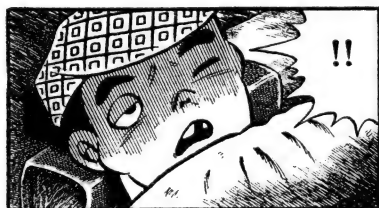
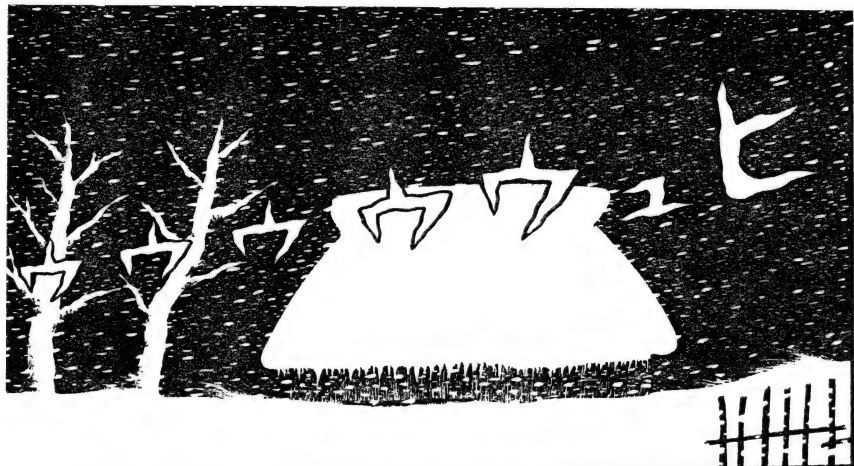
The moon spins
round and round,
rolling and tumbling,
A demon's blade,
sharpened so well...

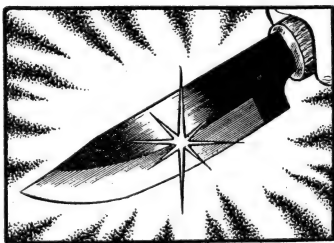


She took one
severed head...

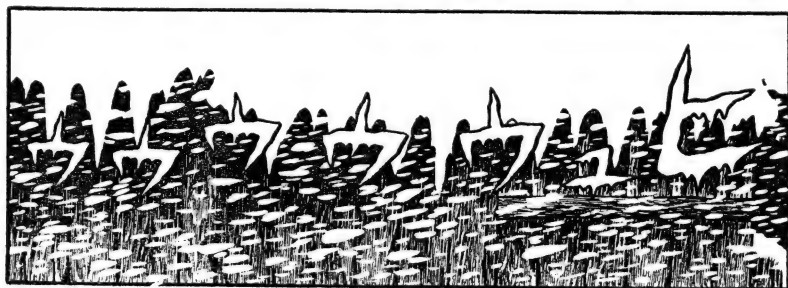


The snow woman
came,
she crossed
over,
carrying the
blade...



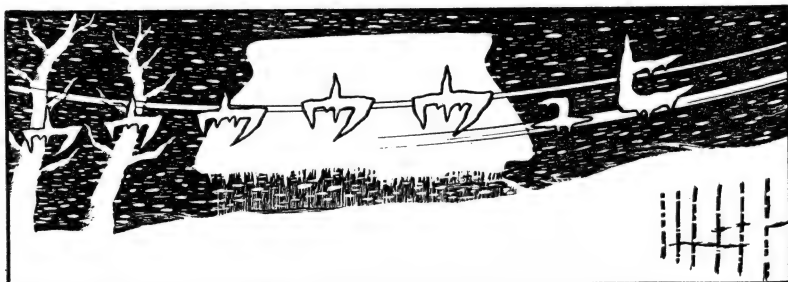
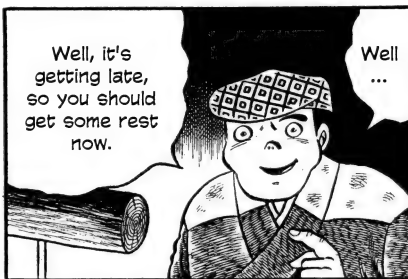
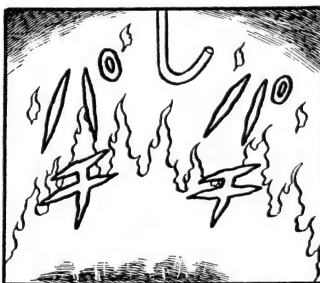
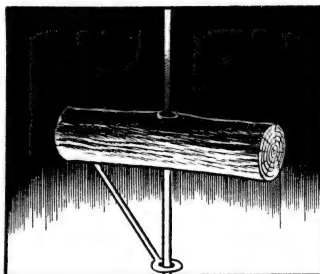


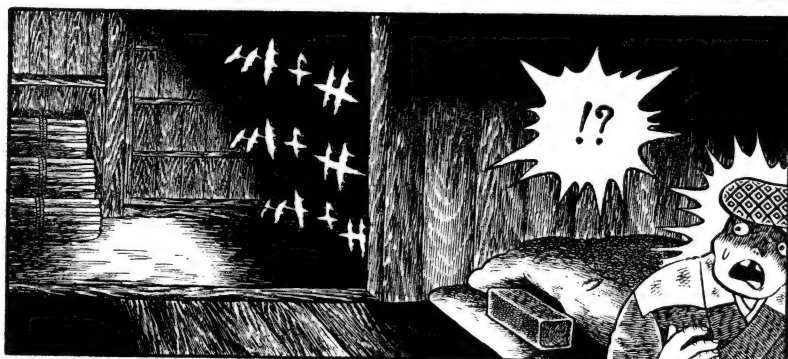
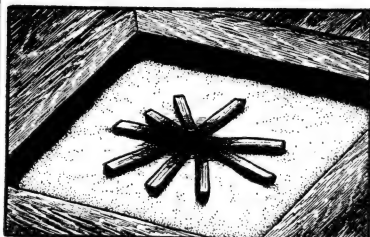
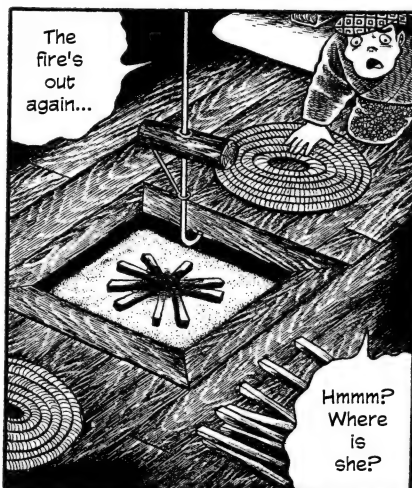


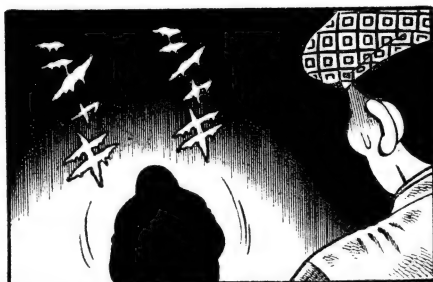
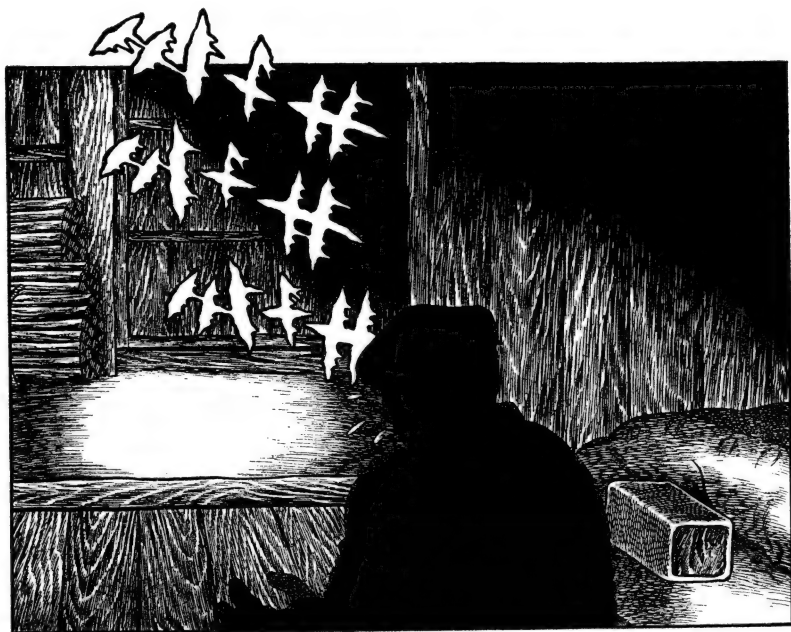






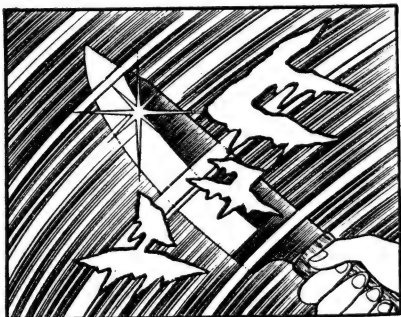


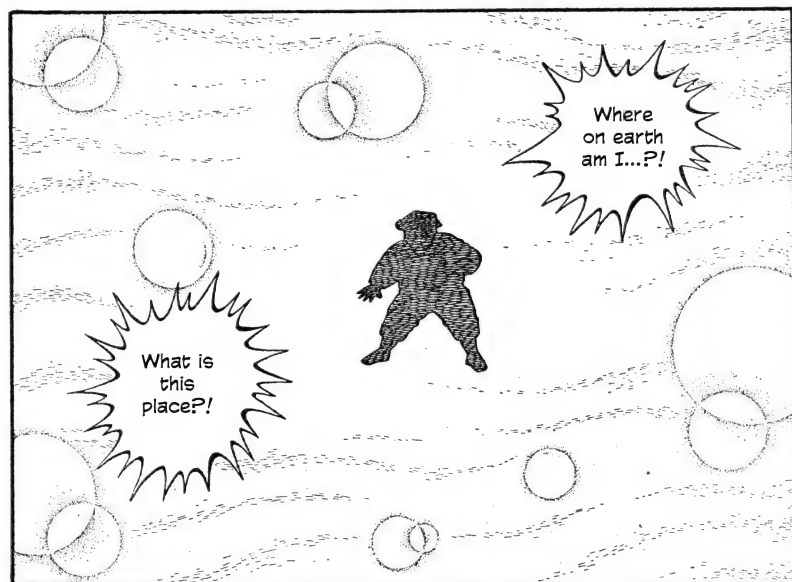
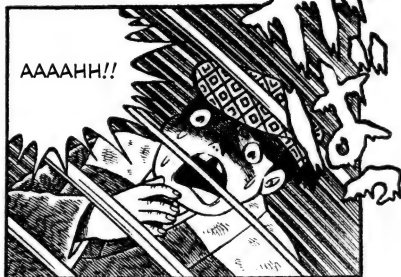


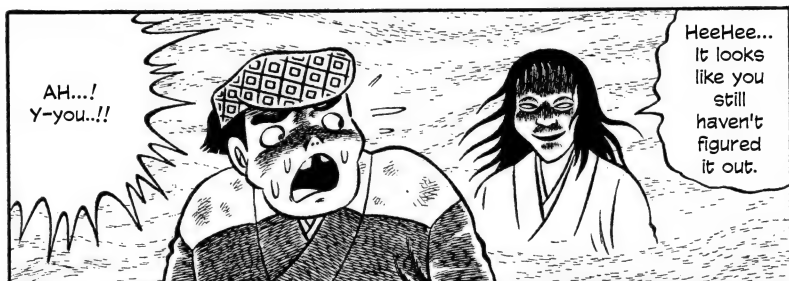


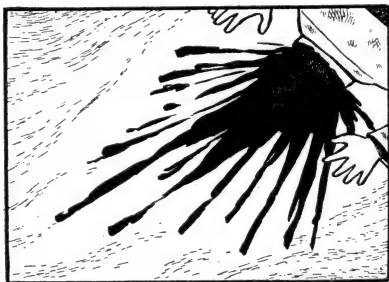
Um...
It's
you!!

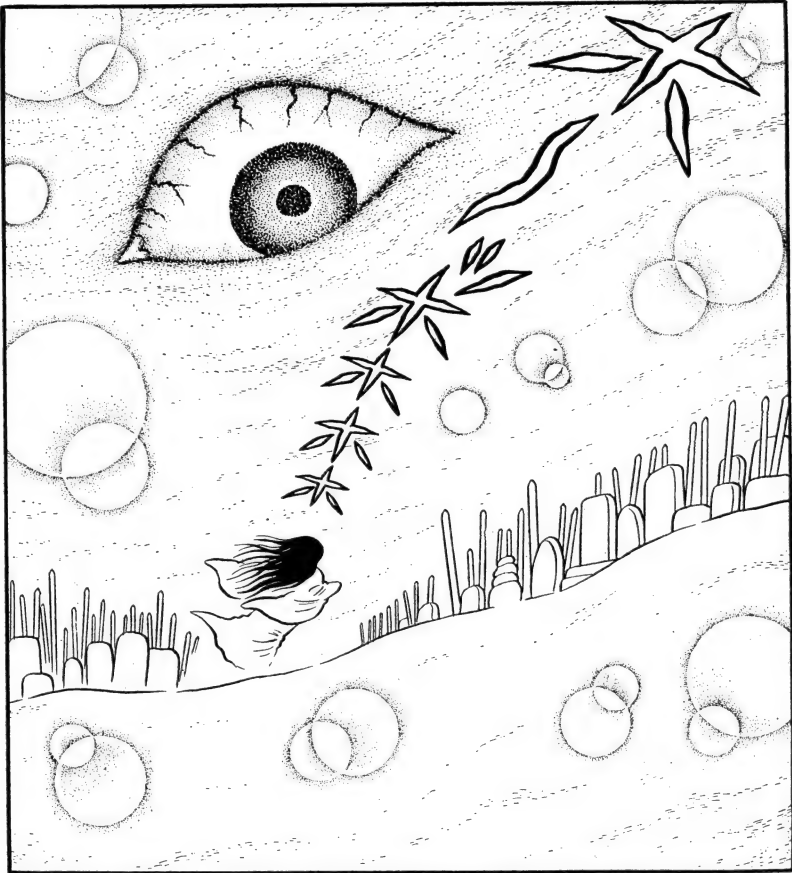


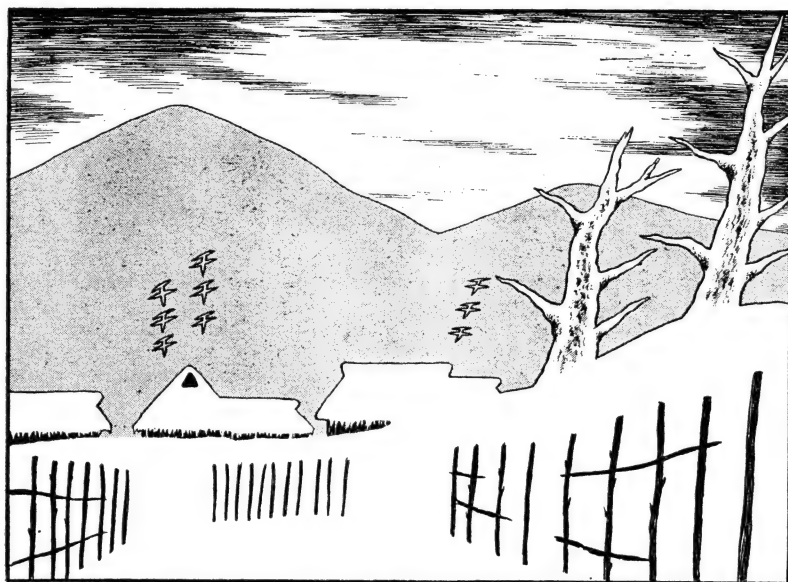


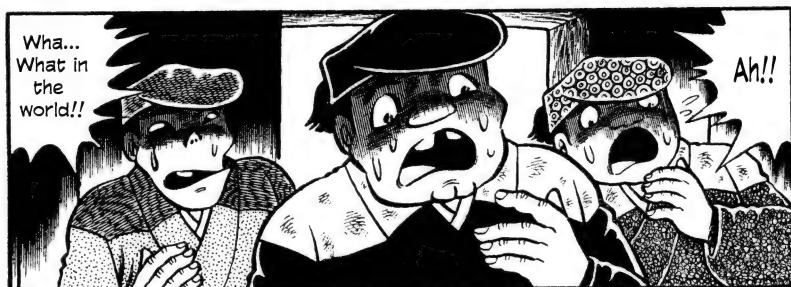
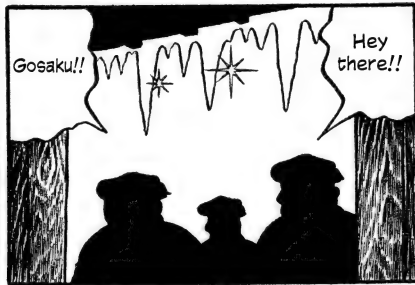


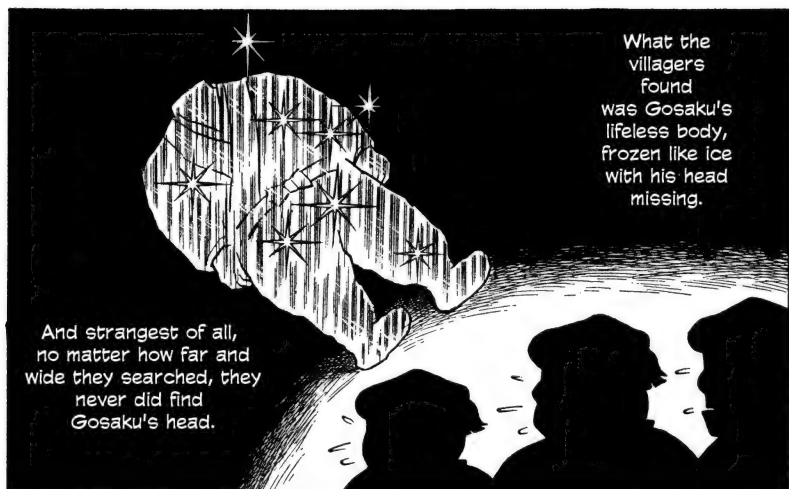






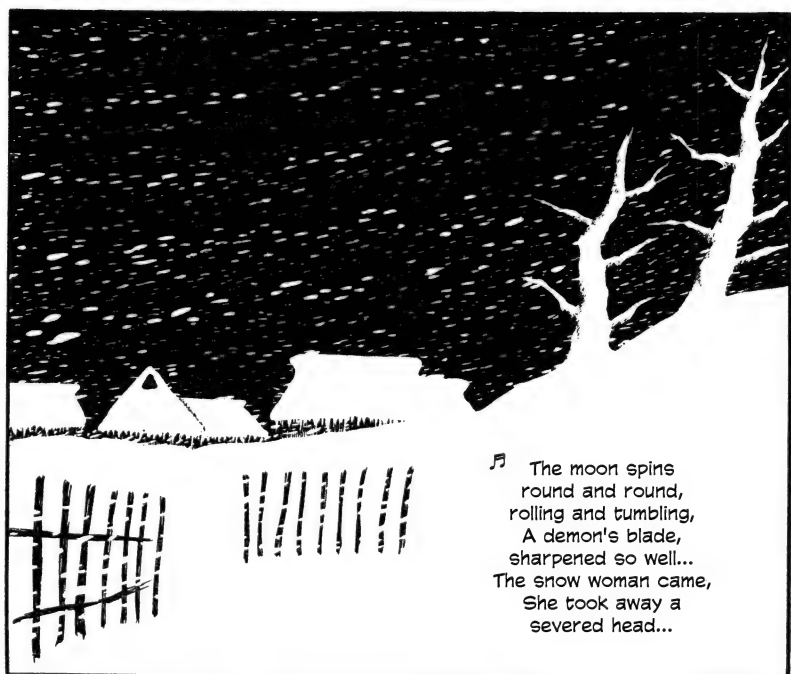






What the
villagers
found
was Gosaku's
lifeless body,
frozen like ice
with his head
missing.

And strangest of all,
no matter how far and
wide they searched, they
never did find
Gosaku's head.



♪ The moon spins
round and round,
rolling and tumbling,
A demon's blade,
sharpened so well...
The snow woman came,
She took away a
severed head...

Lesser Known Hino Works Part 4



Illustrations from the 'Introductory Encyclopedia Series'

The "Introductory Encyclopedia Series" (Shogakukan) is probably familiar to people born in the 60s and 70s. School libraries always had them on hand, and I have fond memories of reading them over and over again. There are several books in the series that were created and illustrated by famous manga artists. Such as, Mizuki Shigeru's "Introduction to Everything You Know" which would be no exaggeration in saying that it is an introduction to Mizuki Shigeru himself.

Akatsuka Fujio's "Introduction to Manga" is still an interesting read even today, and in the "Learn How to Transform" section, he explains step-by-step how to transform a photo of a man with his blank eyes into a typical manga expression.

"Introductory Encyclopedia Series 34: World Twilight Zone" introduces many mysteries on Earth, such as Nessie (The Loch Ness Monster), flying saucers, and the Yeti, and this volume features illustrations by Hino for the legend of Napoleon's double.

Hino is credited as "Pictorial Story" along with Taiyo Productions, which Hino had founded with his friends. When I asked Hino about this, he said, "I don't remember drawing it, but this picture is definitely mine." At this time in publishing history, many "supernatural children's books" were riding the waves of the occult boom that swept through Japan, with series such as "Junior Champion Course," "Jaguar Bucks," and "Unicorn Books" that were all the rage. It was a time when books were full of eerie pictures and photographs, shocking, cruel, and scary themes. Since there are no heads flying off in Hino's drawing, it seems a little less shocking, but this illustration of Napoleon is still full of excitement that will remain burnt into your mind.

White Demon

Commentary by Hiroki Terai

One night during a raging snowstorm, a woman with long hair and wearing a white kimono visits a man. The woman is actually a yokai with the power to freeze people and absorb their spirit, and once the man discovers her true identity, a tragic end awaits him. The so-called "Snow Woman Legend" is a ghost story that has been passed down from generation to generation, throughout Japan, and was systematized by ethnologist Lafcadio Hearn in 1874. A traveling monk asks an old woman if he may stay in house for the night, the old woman agrees to let him stay, but makes him promise not to peek into the back room while she is sleeping. Late at night, the monk breaks his promise, out of curiosity and opens the sliding door to her room, where he finds a large number of skeletons and the old woman sharpening a knife, presumably to stab the monk to death. This kind of "Onibaba" folktale has been retold since the Nara period (710-794) around the Adachigahara area (Nihonmatsu City, Fukushima Prefecture), and there is a black mound in the area to commemorate the Onibaba. "The White Demon" is a strange tale that combines these two legends mentioned above and adds a sense of absurdity that is characteristic of Hino-sensei's stories. The story begins in a farming village during a blizzard, presumably it takes place in medieval Japan, and opens with an eerie nursery rhyme. A woman with a Noh mask-like face appears to a man named Gosaku, who is sleeping. She is brandishing a knife and says, "I've come to claim your head!" The knife is swung down on Gosaku's neck, killing him... or so you think at first, but it was just a nightmare. Gosaku wakes up screaming and is relieved, thinking, "A...dream...", but when I reread this scene after learning the ending of the story, I can't help but feel sorry for him. That's because soon after this, true terror comes for Gosaku. After warming himself by the fire, Gosaku is about to go back to bed when he hears the a traveler at his door. He opens the door and sees a woman standing there, covering her face to keep the snow away.

Gosaku doesn't hesitate to invite her into his house, probably because the woman is very beautiful. But of course, this turns out to be the typical trick of the devil, simply because men have always been fooled and attracted to beautiful women. Later that night the fire in the hearth goes out again and Gosaku wakes up from the cold, the exact same thing that happened earlier, suggesting that Gosaku is the target of this devil. He hears a strange sound, and looks for the woman and when Gosaku finds her, her face has turned into something like a Noh mask from a nightmare. The woman swings a her knife, called a Makiri, down on Gosaku's neck. When Gosaku regains consciousness, as if he is waking up from a nightmare, he finds himself in a completely empty, white space. The woman appears from behind him and tells Gosaku to look at his neck. There is a deep cut in Gosaku's neck, and as soon as he looks, his head is severed from his body. The woman holding Gosaku's severed head runs off laughing. A giant eye floats in the sky, a motif that is typical of the other worlds depicted by Hino-sensei. Could it be Hino-sensei's own eye admiring the demon he created? The theme of "White Demon" may be "pure love." Perhaps the woman with the Noh mask-like face had feelings for Gosaku. However, it is impossible for a human and a demon to fall in love in a normal way. Is it possible that the woman killed Gosaku and took his head in order to keep it by her side forever? The demons depicted by Hino-sensei are characterized by a certain human-like quality. This is why so many people find Hino-sensei's work so appealing.

A conversation between Hideshi Hino and Hiroki Terai

"Nopperabo" is a symbol of the lack of individuality

Terai: Nopperabou was a runner-up of the honorable selection Award from Big Comic's Comics Award, right?

Hino: After I wrote and drew four works for *Garō*, this was my fifth story, but it was rejected by them, so I submitted it to Big Comic. I did more socially conscious works for *Garō*, like *Mud Doll* and *Paradise in the Water*, but they didn't go over all that well. This is common when you're young artist, isn't it?

Terai: Was the calligraphy at the beginning of the story done by you?

Hino: I don't actually remember, but when I look at the handwriting, I can tell it's mine. It's a nostalgic but bitter memory from a time when I was still unsure of my style.

Terai: Does Nopperabo represent a lack of individuality?

Hino: Yes. I thought it was boring for everyone to be stuck in a stereotypical mold of aiming to work for some top company. In high school, there was a teacher in charge of discipline who was always strict about hairstyles, but I had long hair that I styled like a mushroom similar to the Beatles. That teacher got angry at me and said, "What's with your hairstyle?" Then my homeroom teacher defended me by saying, "He's one of the Three Eccentrics, he's a weird guy who draws manga," so I because of him I didn't need to get my hair cut.

Terai: "The judges for Big Comic are a truly impressive bunch, including Tezuka Osamu, Mizuki Shigeru, Yokoyama Mitsuteru, Ishinomori Shotaro, and Shirato Sanpei. Did they say anything to you?"

Hino: Ishinomori drew a very experimental manga called "Jun," which was different from the so-called entertainment manga that was popular, and he said, "Is it my fault that there are young people drawing this kind of story?" I also remember Shirato Sanpei saying, "I think this guy is going to be fine the way he is."

"Woman's Box" was inspired by a part-time job

Terai: It's interesting that "Manga 101", edited by Fujio Terai, comes with a flexi disc.

Hino: Akatsuka-sensei himself was in charge of editing this magazine, which ceased publication after the sixth issue. Akatsuka-sensei suggested, "Since your manga always has a climax at the end, how about starting it in black and white and ending the story in full color?" Sure enough, that was the idea.

I thought it might be interesting to use colors at the end, so I imagined a colorful box.

Terai: I feel that you were influenced by Yoshiharu Tsuge's Chiko. Were you conscious of this?

Hino: I was greatly influenced by Tsuge. I started using manholes in my work because of the impact that Tsuge's "Salamander" had on me. Without "Salamander," I wouldn't have drawn manholes, there would be no "Mermaid in a Manhole" (laughs). Manholes have become a familiar part of my manga as a destination for the marginalized and the excluded.

Terai: Where did the idea for living with a woman in the nightlife industry come from?

Hino: At the time, I was working part-time handing out flyers at a cabaret club. I would go to various stores in Shimokitazawa and Shinjuku to pick up flyers, and before the stores opened, there would be women in miniskirts, and it was a dazzling sight. I was asked things like, "Are you a student?" At the time, it was hard to say that I was drawing manga, so I'd just show them a little bit of my art...And from there I started to create a fantasy.

A rare gag manga among Hino's works.

Terai: Was there a real life editor who was the model for "A Very Strange Production"? Jun Miura said, "Even the simple gag of the "Blood Soaked Death Sensie" scared him."

Hino: No, when I was having a meeting at "Shonen King," I was flipping through a notebook of my ideas that I'd written down when I was in high school. There were characters in it called "The Three Mamushi Sisters," a group of three badass sisters, one tall, one fat, and one short, and the editor happened to see it and asked me, "Why don't you try a gag manga?" I originally wanted to be a gag manga artist, and I drew a few gag manga such as "Era of a Madman" and "The Era of Invention," but in the end, I felt that horror was the right fit for me.

Why "Moist Skin Bloodstained Peony Tattoo" is a hidden masterpiece

Terai "Moist Skin Bloodstained Peony Tattoo" is a bewitching and bizarre manga.

Hino: The bizarre and eroticism go hand in hand. At this time in my career, I was often asked to do erotic and bizarre manga.

But I just can't draw women. The main perspective of my art is the mental landscape of my childhood, so I only understand women from this childish perspective, and no matter how old I get, I am still not an adult.

Terai: Yet, you draw so many beautiful women, but you say you can't draw women.

Hino: I have no idea what women's inner world or thinking really is. And I don't feel I've been able to draw women from a male's perspective. I can say I don't enjoy drawing erotic horror at all.

Terai: The title "Moist Skin Bloodstained Peony Tattoo" is brilliant.

Hino: At the time, I was reading a book called "Bone Hunger Pass Dead Man's Kudzu" by Nosaka Akiyuki. I thought the title of the book was fascinating, so and it led to me titling my story the way I did.

Terai: Did you admire tattoo artists?

Hino: I actually have a bitter resentment against tattoo artists (laughs). My father had a tattoo on his back, and when I was little I thought the way it would change in color was beautiful, but after I learned the meaning of his tattoo, I was very disappointed.

Terai: It's quite innovative to paint a beautiful picture with ejaculation. Wasn't this around the same time you had fallen sick and had blood in your urine?

Hino: No, it was later in life, when I was in my late thirties, I had blood in my stool and I was prepared to die.

Terai: It's a shame that this masterpiece is unknown even among most Hino fans.

Hino: My works were mostly published in book form by Hibari Shobo. However, Hibari Shobo was mostly involved in children's books, so this story couldn't be included.

Why cicadas in "Cicada Forest"?

Terai: As the title suggests, this is the insect you chose for "Cicada Forest." Why did you pick cicadas?

Hino: Well, cicadas suck tree sap, right? I imagined what would happen if cicadas sucked blood instead.

Terai: I felt that your choice of not showing the transformed faces of the brother and sister to be way more frightening.

Hino: It's the same with horror movies, the moment the monster's true identity is revealed, it's over. Up until then, I had always shown the monster's face, but with this story I realized the idea of not showing the monster's face allowed the reader's imagination to run wild, making it scarier.

Terai: Were you inspired by "Animal Panic" films like "The Birds" by Alfred Hitchcock?

Hino: No. Once I found my own style, I stopped watching or reading other horror works. To be honest, I'm not that fond of horror in general (laughs).

"Elevator to Hell" was based on his own experience

Terai: How did come up with the idea for "Elevator to Hell"?

Hino: At the time, I was doing pretty well. So I started renting the top floor of an 11-story apartment building in Itabashi Ward. I'm claustrophobic and afraid of heights (laughs) and I had so many dreams where I'd be in the elevator but it didn't stop after it reached my floor, but instead went straight through the roof. I hated getting in elevators.

Terai: So instead of going straight through the roof, you went for the opposite and have the character descend into hell.

Hino: Yes. I always imagined and feared that an earthquake would happen and the elevator wires would break and ifree fall to my death.

Terai: The protagonist's younger sister is quite the psychopathic. She gets angry when her older brother won't let her go with him and says, he should die, which is pretty terrifying. You don't often hear lines like that from siblings.

Hino: It's a foreshadowing of what he's soon going to experience.

Terai: That scene where the little girl gets into the elevator and the he says, "That little girl has fangs!!" Junji Ito used this as a reference for a scene in "Lovesick Dead" where the male protagonist encounters a ghost in the city.

Hino: I'm so glad Ito-san used it as a reference. It makes it all the more worthwhile living in that apartment while fighting the fear of the elevator (laughs).

I wanted to serialize "Taro and the Black Boy" for a long time.

Terai: The art style for "Taro and the Black Boy" is very similar to "The Spotted Egg" and "The Newborn Rat".

Hino: Even after I reread it recently, I don't remember it at all. I put my life on the line when I drew "Zoroku's Strange Disease," but that kind of story comes only once in a lifetime. When you put your entire life into a work of art, it will always be impossible to surpass it. In a sense, I did this story out of pure laziness from the inertia of creating Zoroku. It was all done just to make money. I can't put my life on the line for all 450 titles I've done.

Terai: The story has some very catchy art and is trying to teach the readers. How did the readers respond to it?

Hino: Well, I had a greedy desire to make it a series, to serialize it for a long time, but those kinds of works lack the purity of shorter stories, so they don't really work out. I don't end up remembering long serialized stories at all.

The extremely unique "Tale of a Sex Salesman"

Terai: This one "Tale of a Sex Salesman" is quite radical departure from most of your works, isn't it?

Hino: I wasn't sure that I wanted to accept the job, but at the time I was struggling to make a living doing what I was doing, so I accepted.

Terai: How did you come up with the title?

Hino: At the time I had aspirations to be a film director after watching the movie "Seppuku." I came up with the title after watching "Ibun Roninki" by Takiguchi Yasuhiko. I wanted something that came off as unusual.

Terai: Were there a lot of sex toy salesman in those days?

Hino: Not that I know of, I just came up with the idea.

Terai: I thought it was just going to be an erotic gag manga, but that bizarre ending surprised me. Was the last scene a request from the publisher?

Hino: No, I wanted to do something a little different than the typical erotic manga, so I ended it like that. After all, I find erotic manga a bit hard to do.

His only four-panel manga, "Twisted Gentleman"

Terai: This is your only 4 panel gag manga you've done?

Hino: Yes, It was around this time when 4-panel comic magazines started to appear. When I was drawing for "Shonen Gaho", "Sunday" and "Magazine" asked me for some works, but I didn't have the time to take them on, so I turned them down. Since then, I don't turn down any jobs that come my way.

Terai: Kisou Tengaisha was the publisher of your "Doraemon" story, right?

Hino: Yes they did. I find 4-panel comics are created from spur-of-the-moment ideas, so almost all of them don't stay in your memory. The only one I remember is this one where a kid lets a bird go free and then it gets shot with a gun (laughs).

There are some works that I can draw without any trouble

Terai: Was the title "Blooming Forest" based on Yukio Mishima's "Blooming Forest"?

Hino: Yes. But the content is closer to Sakaguchi Ango's "In the Woods Beneath the Cherry Blossoms in Full Bloom". I was having a rough time then trying to make a living publishing mainly books, so I took my rough sketches and drafts to "Magazine", but they turned me down. I then tried talking with the guys at Tairiku Shobo and they "We'll go with this story".

Terai: "Hungry Ghost Hell" was simply titled "Hungry Ghost" in "Horror House" (Tairiku Shobo), but it was changed to "Hungry Ghost Hell" in the book.

Hino: I didn't know that. Tairiku Shobo must have changed the title. It's the same with "Mermaid in a Manhole" that I drew around the same time. It's another story filled with lumps and bumps forming on the body, with lots of pus spurting out. I often rework the same ideas I have swirling around my mind.

Terai: "Mansion of the Head" was also published in Tairiku Shobo's "Horror House".

Hino: I don't even remember doing this story even after I reread it (laughs). I draw two or three works of nearly 200 pages a year, so pumping out a story that's about 30 pages is no trouble at all. Ideas kind of just gush out of me like running water. That's probably why I forget most of what I've done.

Terai: Was the Yuki-onna (Snow Woman) the model for "White Demon"?

Hino: Yes. I used a Noh mask as a reference for the woman's face.

Terai: I felt sorry for the man being killed even though he was trying to save her.

Hino: That sort of thing happens a lot, doesn't it (laughs). He did what he did with only good intentions in mind, but then it turns out bad for him. At the time I was consciously alternating between tear-jerking horror and hopeless supernatural stories. If I only wrote stories with hopelessness, it would take a toll on me, and if I only did tear-jerking stories I wouldn't find a good balance. So I think it just so happened that the timing for this story ended up being one of them filled with hopelessness.

Afterword

To prepare for this book, I re-read Hino's unknown works, and I realized once again that the worlds of mysterious, bizarre and the lyrical that Hino-sensei has created with its many twists and turns is a special world that only he could ever depict. When I spoke to Hino-sensei, he told me that, "A work like 'Zourokus Strange Disease', which I risked my life for, can only be done once in a lifetime. All of my works except for 'Zourokus Strange Disease', 'Panorama of Hell', and 'Red Snake', were written to make a living." Most of the stories that he has done are short works that are over and done with in one episode. This might be due to the fact that Hino-sensei himself says, "I wasn't originally a fan of horror," and that he was originally wanting to do gag manga like Sugiura Shigeru. However, it seems that Hino-sensei had at one time thought about serializing his works so that he could have a stable income. "Well, I had a greedy desire to make it a series, to serialize it for a long time, but those kinds of works lack the purity of shorter stories, so they don't really work out. I don't end up remembering long serialized stories at all." Hino-sensei recalls, but it's also true that all of Hino's works I have read have a clear and concise "Hino-ism" running through them, and they are deeply etched in my memory. For example, "Moist Skin Bloodstained Peony Tattoo," which particularly captured my heart and imagination, is apparently based on a tattoo that Hino-sensei's father had on his back. The way Hino-sensei depicts it in this tale is so beautiful, that it makes me want to read it over and over.

Intense passion and emotion are the polar opposite of commercialism, so without a doubt readers who have finished reading this book will understand the works included in this volume are all masterpieces yet, it truly is difficult to fathom why they have had few opportunities to be published until now. Although we were unable to include them this time due to space restrictions, there are still so many unknown and little seen Hino stories, which including works for which Hino-sensei was in full charge of the original story and works and ones that he only drew the illustrations for. We would like to publish them eventually. Next year (2022), Hino-sensei will celebrate his 55th anniversary as a manga artist. When we asked him what he would like to do in the future, he said that he would like to try drawing a four-panel manga. He said might use YouTube to publish this works, or it might be a published as a classic flip book. I was happy to see that the creative fire inside him is still alive and kicking. Lastly, I would like to thank Akiyama Masaaki, who taught me so much, Kametani Tetsuhiro, who helped with the editing, and Icarus Publishing, who worked so hard to get the book published. And I would also like to take this opportunity to thank Hino Hideshi, for sharing so many valuable stories with me despite his busy schedule, and for readily agreeing to allow me to republish his manga.

Thank you so much.

Terai Hiroki, April 2021

日野日出志 (ひの・ひでし)

漫画家。大阪芸術大学芸術学部キャラクター造形学科教授。1946年4月19日生まれ、旧満州チチハル市出身。1967年のデビュー以来、雑誌『ガロ』『少年画報』『少年サンデー』などを中心に『蔵六の奇病』『地獄変』など数多くの怪奇や叙情的な世界を表現し、ホラー漫画界の重鎮として人気を確立。国内にとどまらず海外でも高く評価され、翻訳作品が多数ある。近年では叙情怪奇作家として絵本を創作するなど精力的に活動を行う

寺井広樹 (てらい・ひろき)

文筆家。1980年、神戸市出身。日野日出志とともに日野プロダクションを設立。文筆業のかたわら、地方創生事業に進出し、企画プロデュースした「お化け屋敷電車」「まずい棒」が話題に。ドキュメンタリー映画『伝説の怪奇漫画家・日野日出志』では監督・撮影を務める。『日野日出志全仕事』(玄光社)、『日野日出志 泣ける! 怪奇漫画集』『日野日出志 トラウマ! 怪奇漫画集』(いずれもイカロス出版)、『ようかい でるでるばあ!!』(彩図社)など著書多数

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